IN THIS ISSUE OF ESPECIAL INTEREST TO SHOW PEOPLE EVERYWHERE

THE TRUTH ABOUT **PASSES: THEIR USE *AND* ABUSE**

FIVE CENTS

THE SHOW WORLD

THE COPY

ISSUED FRIDAY — DATED SATURDAY

THE WORLD'S GREATEST AMUSEMENT NEWSPAPER

DEVOTED EXCLUSIVELY TO THE PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Vol. VI. No. 20. CHICAGO November 5, 1910

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THE SHOW WORLD
THE TWENTIETH CENTURY AMUSEMENT WEEKLY
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The Show People's Newspaper **CHICAGO, NOVEMBER 5, 1910.** *For All Kinds of Show People*

ERLANGER AND CASEY PAY CHICAGO A VISIT.

May Be Here on a "Mysterious Mission," But Will Not Discuss Their Plans Seriously.

A. L. Erlanger and Pat Casey are in Chicago. They have been here all week and return to New York Saturday.

They are unwilling to discuss their business here in a serious vein.

"I am here to keep Pat Casey company," is the way that Mr. Erlanger put it. "I have noticed him visiting Chicago so frequently of late that I thought it might be well to accompany him on one trip and watch him."

Mr. Casey smiled a broad grin when an attempt was made to get an interview. He either know so much that a talk at this time would entirely disrupt the theatrical business or he had decided to look mysterious and fool the inquirer.

Mr. Casey has made the Western Vaudeville Managers' Association his headquarters and has been as busy as Tom Brantford. He has seen a great number of acts, placed many of them East and West and has loaned his accommodating ear to many tales which were anxiously whispered into his receptive organ of hearing.

POPULAR PRICE HOUSES FORM BIG WHEEL

Lawrence Weber, of New York, and the Weber Brothers, of Chicago, will Operate on Novel Scale

A new string of popular price houses, playing drama, musical comedy and melodrama, is in the process of being formulated by Lawrence Weber, of New York, and the Weber Brothers, of Chicago. The new circuit will comprise forty houses in towns reaching from the New England states to Memphis, or New Orleans in the south, and to Denver in the middle west.

It is announced that the circuit will be formed on the same plan as a burlesque wheel, and will be operated along the same lines. The string of houses will in reality be something like the old Stair & Havlin circuit, that went out of business a year or so ago.

"We are working on the western end of the wheel," said Max Weber, of the Alhambra and the Weber theater this week. "Lawrence Weber is doing the work in the east. We hope to have the circuit ready for the opening of next season, and will have houses in all of the larger cities in the east, the south and west. We will play popular price shows, and will book musical comedy and melodrama with some dramatic offerings. Each theater will have a show the same as a burlesque house."

FIRE GUTS STAGE OF DES MOINES THEATER.

(Special to the Show World.)

Des Moines, Iowa, Nov. 2.—Fire of an unknown origin completely gutted the stage of the Majestic theater in this city early yesterday morning. The following performers on the bill, who opened Sunday afternoon, lost all of their baggage: Franklin Gale & Co., Francis T. Renolds, Jere Sanford, H. Skelley, Coura & Maud, Francis Wilson, and Bird & Hearne.

The theater management's loss will amount to about $500 which is fully covered by insurance. Repairs were commenced immediately and the theater will reopen in a very short time.

Leases Auditorium in Sioux City.

Webster City, Iowa, Nov. 2.—A. B. Beal, well known as a house manager over Iowa and Nebraska, has leased the Auditorium at Sioux City. The contract provides for at least twenty nights between now and May 1 at $50 per night. One stipulation in the contract forbids any Sunday attractions.—**Geo. C. Tucker.**

THE BUFFALO NAME SEEMS VALUABLE

Multiplicity of Wild West Shows will Trade on Great Plainsman's Reputation Next Season

The original Young Buffalo, now in vaudeville with a sharp-shooting act, has come to the front with the announcement that he will have a two-car wild west show on the road next season. And still they come!

For a long time the name "Buffalo Bill" has been one to conjure with in the field of wild west. And today it is freely admitted that Col. W. F. Cody, the original Buffalo Bill, is the greatest single attraction in the amusement arena. Just how much value attaches to the name which this "Hero Horseman of the Plains" has made famous has been shown within the past few weeks through the announcements of new "Buffalo" wild west shows which are to be sent out next season.

The list complete up until the hour of The Show World's going to press (and this list may need revision before the ink on this issue has had a chance to dry) is as follows:

Buffalo Bill's Wild West and Pawnee Bill's Far East.

Young Buffalo Wild West (Col. Vernon C. Seaver).

Young Buffalo Bill's Wild West and Congress of All Nations (Major C. F. Rhodes).

Col. Lavelle's (famous double of Col. Cody), Wild West.

Original Young Buffalo Wild West.

In this list of Buffalo wild west shows there are at least three which are farther along in their state of promotion than the mere announcement of the people who are interested in them. The "Two Bills'" show and the Young Buffalo Wild West were on tour last season and are certain to be in the running again next season. The Young Buffalo Bill Wild West, under the direction of Major C. F. Rhodes, is likewise a certainty for the reason that a company to finance it has already been chartered in the state of Illinois and many attaches have already been engaged. The announcement of the Col. Lavelle show resulted from rumors to the effect that Chicago capital had arranged to send this veteran wild west showman into the field; while there has been no confirmation of this rumor it is certain that Lavelle will be in the saddle next season and will not be allied with any of the other shows which have been mentioned. It has also been rumored that the Ringlings, or the Circus Trust, were negotiating for the Colonel's services with the idea of putting out a wild west show and this rumor may yet have its confirmation or it may be that the Ringlings will have their own wild west show in the field without Col. Lavelle if they are not able to secure his services. The remaining "Buffalo" wild west is the one just announced by the Original Young Buffalo and the energy and determination which this young performer has shown in other departments of the amusement world would lead to the belief that his plans for a two-car show were more than idle dreams, particularly in view of the fact that his wide and for a long time undisputed billing as "Young Buffalo" has given him a great opportunity.

In his communication to The Show World the Original Young Buffalo, now in vaudeville, says that his show will go on tour next May and will play only such territory as will permit of his making very short jumps. He says he will sail under his "true colors" and will conduct his show in such a manner that return dates will be welcomed.

ROYAL & ADAMS CIRCUS TO SHOW FOR SHRINERS.

Tom H. Adams, associate proprietor of the Royal & Adams Indoor Circus, which is to open its fall and winter season at Louisville, Ky., November 28, under the auspices of Ko Siar Tempie, Mystic Shrine, spent a few hours in Chicago Tuesday, on his way from Des Moines, Ia., where he closed contracts for the Indoor Circus, to appear week of February 13, under the auspices of the local shrine.

Mr. Adams stated to a Show World reporter that the results of his labor in booking the tour during the past two months have been extremely gratifying from every viewpoint.

Following the week's engagement at Louisville, which promises to be a record-breaker, the Royal & Adams show will play under the auspices of the local shrines in the following cities: Cleveland, week December 5; Buffalo, N. Y., December 12; Rochester, January 2 (the show laying off a week during the holidays.) Watertown, N. Y., January 9; Washington, D. C., January 16; Baltimore, January 23; Pittsburg, January 30; Chicago the first week in February, with Peoria, Des Moines, Milwaukee, Kansas City and Oklahoma City to follow. The season will conclude at Oklahoma City.

According to Mr. Adams the tour cannot help but prove eminently successful from a financial standpoint, for he has secured ample guarantees in all of the cities contracted. Mr. Royal is with the Two Bills Show, which closes November 19 in Arkansas. He will ship his horses, which are to be a feature of the indoor circus, direct to Louisville from the closing stand.

AMERICAN FILM CO. WIN THEIR FIGHT

Alliance Meeting in Cleveland Supports A. M. Kennedy's Contention Against the Sales Company

(Special to The Show World.)

Cleveland, O., Nov. 2.—The fight made by the American Film Manufacturing Company, with headquarters in Chicago, for admission to the Motion Picture Distribution & Sales Company on the same basis as the manufacturers already affiliated with that distributing organization of the independent men, provided the thing of principal interest at the meeting of the National Independent Moving Picture Alliance here Saturday and Sunday. It may be called the fight of the American Film Company for the reason that that organization was in chief interest, in spite of the fact that the battle was waged by the members of the Alliance who have no interest in the new manufacturing organization, and against the Sales Company. A victory for A. M. Kennedy and his associates in the American was earned when the Alliance adopted a resolution requiring the Sales Company to admit the American concern to membership on the same basis as the other manufacturers and without the arbitrary conditions which were originally imposed.

The meeting of the Alliance was held in the Hollenden Hotel and did not convene until Saturday afternoon at 3 o'clock, although it had been called for 10 a. m. Prior to the formal call to order by President R. G. Bachman, of Chicago, it was apparent that there were matters of importance for discussion from the fact that interested groups of members of the Alliance were to be found in almost every corner of the hotel.

The meeting opened peacefully and calmly and much in the nature of a love feast. The Independent exchange men found that they had much to be thankful for. On the floor of the meeting the consensus of opinion seemed to be that the success of the independent movement, since the previous meeting, had exceeded even the most sanguine expectations. It was said that the independent film subjects were constantly growing better, cleaner, and more wholesome and far surpassed those of the opposing Motion Picture Patents Company producers in that they are not of the "thrown-together-any-old-way" or "slap-stick" variety that is sometimes handed out. Attention was called to the improvement in the photography used in the making of independent film and there were many expressions to the effect that the Motion Picture Trust had been compelled to "sit up and take notice."

With the opening platitudes finished, the Alliance members disclosed the nature of their lobby talks by attacking the Motion Picture Distributing & Sales Company for alleged abuses which it is claimed have been taking this organization along toward the nature of a trust as arbitrary as the one from which the Independents have seceded. It was charged on the floor of the convention that the Sales Company had been permitting a number of manufacturers who are prominent in its organization to distribute film through the use of its facilities without paying the fee which is required from other manufacturers not so prominent in the organization. It was further charged that the Sales Company had been violating its agreement with the Alliance by selling film directly to other exchanges in a territory supposed to be exclusively controlled by an Alliance member.

After these charges had been made it was decided to call before the body a number of manufacturers who were in attendance at the meeting and were waiting in the hotel lobby. Messrs. William Steiner, the Yankee Film Company; T. Cochrane, Atlas Film Company and the Independent Moving Picture Manufacturing Company; J. McGee, Solax Film Company of New York City; Mark Dittenfass, Champion Film Company; William H. Swanson, Defender Film Company; and I. A. McMillian, Standard Motion Picture Company, were old manufacturers who were admitted to the conference. R. G. Bachman, presiding officer at the meeting, also represented a manufacturing concern, the Sun Film Manufacturing Company. Several of these men are members of the Sales Company or representatives of members of the Sales Company, but they were asked to answer questions, not as members of the Sales Company, but merely as Independent film manufacturers.

Mr. Swanson, acting as spokesman for the manufacturers, defended the manufacturers on the charge of having violated their agreement with the Alliance by saying that "they were willing to stand by any agreement they had made, but that, in order for an exchange to control a certain territory it would be necessary for said exchange to buy films to an amount thought by the manufacturers to be sufficient for the territory in question." This statement seemed fair to the members of the Alliance and a resolution was drawn with the idea of having the exchanges and the manufacturers come to some definite agreement as the amount of film to be purchased.

Following this action, A. M. Kennedy, general manager of the American Film Company, of Chicago, was given the floor to explain the differences which exist be-

(Continued on page 19.)

Miss Elinore Dailey.

Singer Goes Into Vaudeville.

Miss Elinore Dalley, well known in south side society and musical circles, the pupil of Mme. La Borde, teacher of Mme. Calve, will go into vaudeville next week with a spectacular singing act. Miss Dalley spent nine years abroad studying in Dresden, Berlin and Paris, and was about to make her debut at the Opera Comique when she was taken sick and had to return to America. Miss Dailey has appeared in concert at the command of the king of Saxony and other royal personages in Europe, and is widely known in the musical centers of the old world. Miss Dailey is under the management of Wallace E. Smith, well known in Chicago newspaper circles, and is being booked from the office of Adolph E. Meyers.

MORE HIGH PRICED SEATS LIKELY AT THE FRANKLIN

The Franklin theater has had increased business since putting in seven rows of opera chairs at 20 cents and the chances are that more seats at the higher price will be added. The house seats but 500 and considering the limited seating capacity has excellent shows. The bill is generally of the same calibre as that seen in houses with twice the capacity. The orchestra consists of four pieces and players pronounce it competent. A good show was seen there last Sunday afternoon in which "The Three Classy Kids" were the sensational hit.

NEW VAUDEVILLE HOUSE FOR MASON CITY, IOWA

Mason City, Iowa, is to have a new theater. Arthur & Heffner, of the Wilson and Bijou theaters of that place, have contracted for the building of a new theater on South Main street which will be known as the "Princess." It will be modern in every respect and will have a seating capacity of 800. It will play vaudeville, booked by Paul Goudron, of the S. & C. office, Chicago. It will be ready to open about March 1.

THOMAS H. DALTON GETS ASSOCIATION ROUTE

Thomas H. Dalton, editor of "The Daffyville News," has gotten a route from the Association which will keep him going up until the park season. The time was arranged by Edward Shayne. Mr. Dalton is one of the board of directors of the Actors' Union, and his success recently at the best houses in the west has thoroughly disproved the claim made that Local No. 4 had no "good" acts.

HAMLIN THEATER OPENS WITH CAPACITY CROWDS

Kedzie, a Nearby Neighbor, Offers Exceptionally Strong Bill for the First Half

The Hamlin, a new theater on the corner of West Madison street and Hamlin avenue, beyond the Kedzie about a mile, opened on Monday night with two capacity houses and business early in the week indicates another money-making theater in that section.

The Hamlin seats 1,329 and two audiences testing the capacity displayed much enthusiasm at the splendid oill provided by the Sullivan & Considine office. There were some hitches during the performances but they were such as might be expected at the opening. The first show was not out until 9:40 and the second show did not begin until 10:15. The crowd was in front and other managers can show George B. Howard how to empty and fill a house in much shorter time. The stage manager was up in the air when all of the scenery piled down on him, although he is said to be an experienced man. The announcement board, on which the name of each act was flashed, did not get correct until Tom Brantford was half through his monologue. When The Youngman Family was on the board read "Photoplay"—a new name presumably for pictures.

The opening bill was an excellent one. A number of the acts are reviewed in this issue. The audience was appreciative yet it was noticed that Toney & Norman did not go as well as at Sittner's. Perhaps the fact that Tom Brantford was just ahead cut into their popularity a bit. Dorothy De Schelle & Co., the sketch, did not keep pace with the rest of the bill, although there are points in its favor.

To celebrate the occasion, the Kedzie, a neighboring theater, offered one of the strougest bills in its history to packed houses. Last week's program, reviewed in cartoon this week, was a splendid one and the "first half" bill, consisting of Field & Lewis, Cross & Josephine, Dick Croilus & Co., Clifford and Burke and Read, St. John & Co., was equally classy.

Mr. and Mrs. George H. Hines and Al Weidner were in the Monday night audience. Hines owns the Lyda theater, a mile and a half away, and Weidner has the Ashland, a house further down Madison street. Both of them applauded the show liberally and seemed to find it extremely enjoyable. John Nash, of the Sullivan & Considine office, was the busiest man at the opening and was everything from head usher up and down.

VAUDEVILLE NOTES

Leo Beers opens on the Inter State time November 13.

The Rinaldos will open shortly for a tour of the Orpheum circuit.

Harry Wells, formerly with Jerome H. Remick, is now connected with the Leo Feist Chicago office.

Jean Jurende is reported to have been married a couple of weeks ago to Charles Gottschalk, a non-professional.

Provol, who played at the Majestic last week, is at the Miles theater in Minneapolis this week with St. Paul to follow.

Louise De Foggi opens on the U. B. O. time this week at Cleveland, Ohio, and has twenty-five weeks, arranged by Pat Casey.

Bertossi & Archangelis will return to the American Music Hall shortly for a third engagement at that house within three months.

The Orpheum in Leavenworth, Kan., and the Columbia in Kansas City, Kan., are going to "split." Both are booked by the W. V. M. A.

The Walnut Street theater, a new house for Gus Sun in Louisville, has been opened for about a month and is said to be doing a big business.

Murray Blee has charge of the "tryouts" at the Thirty-first street theater and has so many acts that the amateurs no longer are permitted to appear.

C. E. Kohl was able to come to Chicago last week after having been confined to his home at Oconomowoc, Wis., for two weeks with a slight illness.

Leah Stanley, of Lew and Leah Stanley, is working single on account of Mr. Stanley's voice having left him temporarily; she sang at Huppeler's Cafe last week.

Harry Edson presented his agent, Tom Brantford, with a cane made out of bog—wood gotten from underneath the water in Ireland last week and Brantford is very proud of it.

George Mitchell, of the Rathskeller Trio, received an express package this week which contained a brick. He is still worrying about the thirty cents charges that he paid.

McGrail & Perry have exclusive direction of the various Luken animal acts and of Anna Eva Fay. The firm also has Joe Tinker, who appears at the American Music Hall next week.

Roy Finernon, fire guard at the Virginia, has been forced to wear his overcoat recently and with the approach of cold weather the barker needs protection from the wintry blasts.

Mabel McKinley appears at the President next week and Ben Bornstein will be on hand to play her accompaniments. She will sing "Under the Yum Yum Tree," and several other popular numbers.

Norman Friedenwald is now handling all of the Molasso attractions and has booked "Paris By Night" for the Majestic at Bloomington, Ill., week of November 14, and has about ten weeks to follow.

The Five Musical Nosses are playing the Gus Sun house at Erie, Pa., this week. Other acts sent from Chicago to that circuit recently are: Gracie Emmett & Co., Eleanor Otis & Co., Sam Hood and Pelzer & White.

Some drunk cried out "fire" during the performance of Rose Johnson at the Bush Temple last Saturday night and there was a near-panic. Miss Johnson kept on with her pianologue as though nothing had happened.

"Examination Day" closed last week at Fort Wayne. Two of the girls of the company are reported to be engaged to Harry and James O'Neil of the Garden City Trio and matrimony may be their next dash into the limelight.

The Columbia is once more booked by the W. V. M. A. and H. Kahn is personally managing the house. It is controlled by the George B. Levee Amusement Company, which has the Sheridan, Mabel, Royal, Columbia and the Grand also.

"Those Four Kids" are looking for an opening. The act has worked in the east and includes Charlie Woods, late principal comedian of "Examination Day," Lew Brown, William Barry and Frank Checchia.

Any artist knowing the whereabouts of Ed McKenny, who was recently injured in Milwaukee, should communicate at once with this office. McKenny tried out at the Bush Temple in Chicago recently and is an imitator of birds and animals.

Bill Rice was in Chicago Tuesday, coming from Wichita, Kan., and en route to Elyria, Ohio, where he becomes general agent of a circus being sent out by the Polack Exchange of Pittsburg. The winter show opens at Elyria and plays for Elks and Shriners.

The Doghertys are in Chicago this week with Miner's Americans, which are playing at the Folly. They joined the show elght weeks ago. Miner's Americans are rather classy when it comes to vaudeville, having two other acts besides The Dohertys and Daisy Harcourt.

Toney & Norman's trunk did not arrive at the new Hamlin theater on time Monday night and there was great excitement. John Nash jumped into an auto and managed to get it there in time for them to go on. The team played Sittner's last week.

Jimmy Lucas appeared at the Ashland theater the last half of last week. On Saturday and Sunday he tried a new act with a lady partner. He got five or six curtain calls and was forced to make a speech at every performance. Jimmy did not report this. It came from Al Weidner, manager of the house.

John P. Reed returned to Chicago this week after a tour of the Miller time in the southwest. He states that Wichita is a splendid show town and better, in his opinion, than Oklahoma City. The Princess in Wichita where he played offers a five-act show, has a nice orchestra, and is playing to capacity.

The Clark Theater, on the North Side, opens on Thursday night of this week with Musical Geralds, Tony & Norman, Ed Blondell & Co., Irwin & Herzog and the Three Yoscarrys. Adelaide Keim will headline the bill week of November 7. The house is booked by J. C. Matthews, Chicago representative of William Morris, Inc.

Ed. R. Lang, Chicago representative of the Pantages Circuit, has secured Barrett & Bayne, Nelson & Milledge, The Swedish Ladies' Trio, The Church City Four, The Great American Four and Charlie Case for that circuit. The Swedish Ladies' Trio open at Calgary December 1. The Great American Four opens at that point November 10. Charlie Case opens there November 17. The bass singer of the Church City Four is ill in the hospital here which will delay their opening.

CLAIMS EVANSVILLE HOUSE "SHINNIES" ON LICENSE

City Controller Wants $150 Instead of $100 Per Year from the New Grand —Nursery at Majestic.

Evansville, Ind., Nov. 2.—Upon request of Controller Kollmyer, who says the New Grand should pay $150 a year, Manager Beehler called at the City Hall regarding the renewal of the theater license for the present season. Action was deferred until Attorney Frey, who represents the theater, returns from out of the city. Controller Kollmyer contends that the maximum seat price at the New Grand is seventy-five cents and hence comes within the $150 section of the theater ordinance, instead of the $100 section, which fixes the license at the New Grand now.

TINKER CAN "COME BACK" AND WILL BE WELCOME

Joe Tinker can "come back." He is returning to Chicago next week and plays at the American Music Hall, placed by McGrall & Perry. Tinker is breaking in his "new act" this week, playing Danville and Champaign, Ill., and is reported to have scored a tremendous hit. Tinker's popularity is sufficient to pack a theater and with a really creditable offering, such as he is said to have, makes a card that is unusual in progressive vaudeville. Tinker played the Majestic last season and had a novel act in which he pleased the fans of both baseball and vaudeville. Tinker has some Sullivan-Considine bookings to follow his appearance at the Music Hall.

When Jimmy Callahan signed contracts to appear at the American Music Hall recently, J. C. Matthews told him he would have to go to the Actor's Union and get a permit. Callahan did so and when he reached the Union office he became so interested in their work that he joined it.

THIRD TIME AT PEKIN. FOR SENATOR MURPHY.

"Senator" Francis Murphy is playing 10 weeks of Chicago time and is at the Pekin the "last half," which is his third time at that house. Murphy has written permission to use Cliff Gordon's material and gets it off very creditably. Many other alleged comedians use the material and some of them are a burlesque on burlesque stump speakers, while others carefully weave a few of the jokes into arrangements of jests which do damage both to Cliff Gordon, "Senator" Murphy, and the writer of the material.

PECULIAR ARBITRATION CASE.

A peculiar "arbitration" case was heard in Chicago recently. A case in which F. M. Barnes was interested was placed before three arbitrators who were all friends of Barnes and yet the decision was against him. The arbitrators were George E. Delmore, "little chief," of the White Rats, J. McIntire, a relative of Barnes, and Sol Lowenthal, his attorney. Delmore, who has been a member of the board of directors of the White Rats since the organization was formed, laughingly observed that Barnes would have fared badly in the hands of enemies.

Gertrude Raises Salary.

Chauncey Herbert, manager of Madame Gertrude, wears a smile of satisfaction this week. He has succeeded in accomplishing what was thought to be impossible and has raised the salary of Madame Gertrude in Chicago. She is appearing at the Republic theater this week and it is stated on good authority that the amount she is receiving is in advance of anything yet given her in this city. It is generally agreed that raising Gertrude's salary in Chicago displays remarkably clever showmanship on the part of her manager and entitles him to have business control of a higher grade of acts.

Vaudeville Woman as Policeman.

Webster City, Iowa, Nov. 2.—Iowa has at least one woman policeman—and she is a vaudeville artist, too. She is Miss Lillian Ashley, an Orpheum circuit comedienne. She was assigned as police doorkeeper at the Orpheum in Des Moines last week when Annette Kellermann delivered her lecture to women only at the theater. Miss Ashley was obliged to take the usual policeman's oath before Mayor Hanna.

C. S. Hatch, manager of the Linden theater in Chicago, was formerly connected with circuses and when he had an opportunity to book The Sidonias recently he remarked that the only Sidonia he ever knew was with him with the Wallace show sixteen years ago. When he met the artist he found that "The Tramp" of "The Tramp and the Lady Artist" was formerly a tatooed man with the circuses.

Rosalie Muckenfuss has bought an acre plot on Long Island of Dan Sherman, vaudeville real estate dealer.

H. E. Robinson put a show on at the West Side Masonic Temple last Saturday night and was quite fortunate in securing talent. He offered Coy De Trickey, who has been proving a big hit on Association time, Grace Wilson, Williams & Culver, Clarence Oliver, Cantor & Curtis, Manning & Butcher and Archie Onrl.

THE RECORD BREAKING ATTRACTION OF ALL TIME IN CHICAGO VAUDEVILLE.

PENCIL SNAP-SHOTS BY Z·A·HENDRICK THE SHOW WORLD ARTIST.

I'LL SHOW HER THAT I CAN LOOK "DUCKY DARLING" MYSELF!

OH IS THAT A HORSE?

ADELAIDE KEIM →

ALLEN MURNANE -AS- "ARTHUR HADLEY"

HOW PERFECTLY DARLING

YES YOU ARE A DECORATOR, OF GENTLEMENS FACES!

I DON'T WEAR PINK I'M IN MORNING!

LA, LE LA, LA LE, LA

HADLEY! YOUR FRIEND IS A PIPPIN

ADELAIDE KEIM

PAULINE EMMERSON -AS- "LOTTIE LESTER"

THOS. A HOGAN EXPRESSMAN

ICE WATER

KENNETH BRICE ← -AS- "SIDNEY BENNETT"

SKETCH

Z. A. HENDRICK

ADELAIDE KEIM & Co IN "MISS BRIGHT, DECORATOR"

The Three Hits Of The Bill At The ASHLAND THEATER - CHICAGO, Oct 31ST to Nov 2 - 1910

THOS. H. DALTON

OF "The DAFFYVILLE NEWS"

NOW LISTEN!!

THEY USED UP THREE COLUMNS ABOUT IT.

WE HAD IT THIS WAY! SERVANT GIRL KITCHEN FIRE COAL OIL CAN GONE HIGHER

A BIG CITY EDITION PAPER

MY WIFE SUBJECT TO FITS ??! SHE DIDN'T HAVE ONE LAST WEDNESDAY

"SOMERS"

AFTER THE HONEYMOON

WE'VE BEEN MARRIED 14 DAYS TO DAY AND WE WERE MARRIED ON WEDNESDAY

SOAK HIM! SOAK HIM GOOD

LETTER

TILLIE STORKE

SOMERS AND STORKE IN "JACKSON'S HONEYMOON"

TOPS

PILLOW

GOING TO TAKE A LITTLE NAP

I WONDER IF ANY BODY IS HOME?

YES THE WAR IS OVER

BELL

SINGING AND ACROBATIC ACT

TOPS, TOPSY AND TOPS

Z. A. HENDRICK - CHI - 1910

REPORTS ON ACTS NOW IN CHICAGO

(E. E. MEREDITH NEWS SERVICE, Room 216, 167 Dearborn St.

THE MOZARTS.

Billing—Snow Shoe Dancers.
Class—"B." No. 464. Time 14 Minutes.
Seen—Lyda, Chicago, Oct. 30, 1910.
Place on Bill—Closing five-act show.
Scenery Required—Interior in Two (6 Minutes); Full Stage (8 Minutes.)
Remarks—If there are those who have wondered why The Mozarts are always working, the secret will have been disclosed when the act is seen. A more novel, more entertaining, more artistic and altogether more delightful offering cannot be found in vaudeville. It combines sweet singing, clever dancing, and elaborate stage effects as nicely as could be wished for, and while the act has long been considered a "standard" one, it is fully in line with the tendencies of advanced vaudeville and is the most noteworthy offering yet seen at the new Lyda theater. Prettily conceived, consistently developed, and artistically introduced, it is one of the best staged and most charming offerings to be found in vaudeville. In addition to dancing on real snow shoes, there is some good singing by both, some pretting yodeling by Mr. Mozart, and a skipping rope clog dance by Eva Mozart, which is quite the cleverest thing seen for a long time. She does double and triple shuffles with perfect rhythm and excursion. Her skipping rope dance is introduced as a part of the dream of a German shoemaker. He is awakened by the postman who brings a card from his sweetheart arranging an appointment in the mountains for a snow shoe expedition. The full stage scene is worthy of the biggest production. The girl shows up first and later her lover arrives. The snow shoes are used the same as wooden shoes for dancing, and later a cakewalk is done on the toes of them, which must be quite difficult and is rewarded by most sincere applause. An attempt at kissing gets a big laugh, and throughout the offering comedy is introduced artistically and enjoyably. Nothing has been left undone. Special songs, every detail in scenic equipment, and every arrangement which would display their ability to best effect is employed.

THREE CLASSY KIDS.

Billing—Songs and Vlolin Playing.
Class—"XX." No. 463. Time 16 Minutes.
Seen—Franklin Theater, Chicago, Oct. 30, 1910.
Place on Bill—Closing Four-Act Show. Number of men 2; number of women 1.
Scenery Required—Olio in One.
Remarks—"The Three Classy Kids" (Arthur, Richards and Arthur) were placed to open the show at the Franklin, but ran so far away from everything else on the bill that they were moved to closing. It is a new act, and to outdistance some good acts and prove a "young riot" shows that the act has extraordinary merit. It combines good singing and some splendid violin playing with a real surprise, for the sex of one of the boys is not disclosed until the final moment of the offering. The last number is one of those popular trios in which two girls battle for the attention of a young man. They get so excited that the older seizes the younger and gets the wig in one hand and her frock in the other. Both come off and leave a young lad perhaps seventeen, who has successfully masqueraded as a girl up to that time. Such a denouement is entirely unexpected. The songs and the violin playing of one young man hold to "rag" selections. Several numbers score. The youngest lad, thought to be a girl at the time, sings a classical song splendidly, disguising his sex perfectly. The violinist makes a big hit with his selections. It is an act that is likely to find its way to the big time with a little direction from a competent stage manager.

RUSH LING TOY & CO.

Billing—"A Night in the Orient" (mystic creation).
Class—"B." No. 454. Time—15 minutes.
Seen—Kedzie, Chicago, Oct. 27, 1910.
Place on Bill—Opening five-act show. Number of men, 3.
Scenery Required—Velvet cyclorama (special).
Remarks—George Reuschling has gotten away from the ordinary run of illusion acts and has introduced sufficient novelty to forsake the cold title of magic for "A Night in the Orient." The audience does not know that a Chinese magician is not entertaining until the necromancer removes his wig for a final bow. Sufficient comedy is introduced to get away from a straight act. The comedy tricks are old but introduced in a new way and score. The magician appears from a Sedan chair carried on the stage by his two assistants. The chair is smaller than has previously been seen in magic acts and does not appear to be sustaining any weight. A double production of a fire bowl and a water bowl discloses the nature of the offering and it is followed by a presentation of ducks and other tricks along usual lines. A box mystery, a frame vanish and a departure from the usual cabinet trick, whic his billed as "Yol Kol Yoi,' are presented In such a manner as to reflect credit on the artists. In the last the magician appears in the audience when he is thought to be snugly boxed up on the stage.

THE LANGDONS.

Billing—"A Night on the Boulevard."
Class—"B." No. 456. Time—15 minutes.
Seen—Kedzie, Chicago, Oct. 27, 1910.
Place on Bill—Third in five-act show. Number of men, 2; number of women, 1.
Scenery Required—Full stage (special).
Remarks—The Langdons' act gets better every time it comes along. With the addition of a third person and the building of another automobile or two, Harry Langdon has made it still more effectual as a cure for the blues. Such riotous laughter as it creates is seldom heard in vaudeville. There is fun from first to last and a more timely subject for travesty than the trials of automobilists cannot be found. Langdon seems to have undergone all of the trying things of motoring and turned round and made fun of himself and other enthusiasts by arranging this travesty. The opening scene, showing the boulevard in prospective, with illuminated street lamps impresses the audience as "something different" and throughout the laughable experience of the chauffeur and his fair lady passenger are very amusing. A new thing is having an enclosed taxi pass. After a talk with the driver Harry Langdon dismounts, and by coming down the stage is enabled to see the love making of the occupants. Rose Langdon is seated in the main auto and her queries refer to the broken-down machine, while the answers of the comedian describe the antics of the lovers. The passengers are worked by shadow effect. The medley of songs introduced at various stages of the offering are cleverly put together and nicely rendered. The jokes are funny and the comedy effects are fine.

YOUNGMAN FAMILY.

Billing—Comedy wire act.
Class—"B." No. 471. Time—13 minutes.
Seen—Hamlin theater, Chicago, Oct. 31, 1910.
Place on Bill—Opening six-act show. Number of men, 4; number of women, 2.
Scenery Required—Full stage.
Remarks—This is the first showing in Amerlca of a foreign act sent here by the London office of Sullivan & Considine. It is probable that a member of the troupe would describe the offering as a "wire," but the comedy stands out so prominently that many would get a wrong impression of it by such a term. The act is composed of two men, two women, a lad, and a property man. Onc of the men dresses as a woman and the climax is the discarding of his wig. The actual work falls largely on the fellow who dresses as a girl, the boy, and one man who does a backward somersault on the wire. The fellow who dons female attire is the star. His work is so good that the deception is not completc. This fellow and the boy put on stilts and after comedy in which props attempts to get them on their feet, they get astride the wire while somersaults are turned over their heads. Getting one foot back over the wire again calls for more comedy, which is so rough that to fall to remove the wig of the star at the finale, would make the fun objectionable.

THE MARCO TWINS.

Billing—Comedy.
Class—"B." No. 453. Time—10 minutes.
Seen—Kedzie, Chicago, Oct. 27, 1910.
Place on Bill—Closing five-act show.
Scenery Required—Full stage.
Remarks—The Marco Twins never were awarded a harder spot than closing the Kedzie show the last half of last week, with two screamingly funny comedy acts just ahead of them and a magic act opening the show which had several good laughs in it. The Marco Twins were seen just recently at the American Music Hall and it seemed they had a hard spot there, following Laura Jean Libbey, but with a longer bill the audience has a chance to forget the laughter of earlier acts by becoming interested in singing turns or sketches, while at the Kedzie the Twins came right on top of the Langdons and Frank Bush. It may be said to their credit that they were just as big a hit at that house as when seen at other Chicago theaters. A brief love pantomime has recently becn introduced into the act, which improves it, as it relieves the monotony of constant big laughs. Jim is standing on the table and Howard on the floor. Instead of the fuss which continually recurs during the offering there is a love scene—a brief pantomime which is very amusing.

QUINLAN & RICHARDS.

Billing—"The Traveling Dentist."
Class—"C." No. 466. Time—21 minutes.
Seen—Majestic, Chicago, Oct. 31, 1910.
Place on Bill—Fifth in ten-act show.
Scenery Required—Exterior in one (special).
Remarks—This Is the same comedy talking act that Quinlan & Mack offered at the Majestic last season. Vic Richards has succeeded Mack and has brought to the offering a ludicrous bit in a pantomime scene of a young lady making her toilet. The "straight" is a traveling dentist and the comedian is a colored fellow who agrees to have a tooth pulled if the dentist will pay him a dollar. It is old-fashioned comedy. The players are sufficiently clever to get

HORTON & LATRISKA.

Billing—"The Clown and the Human Doll."
Class—"B." No. 468. Time—14 minutes.
Seen—Majestic, Chicago, Oct. 31, 1910.
Place on Bill—Sixth in ten-act show.
Scenery Required—Full stage (8 minutes), one (6 minutes).
Remarks—Why Jack Horton should have his name in front of that of Latriska and why the program should read "The Clown and the Human Doll" is a puzzler. Horton is a poor comedian. Latriska is one of the cleverest of dolls. There is no danger of her breaking out in laughter at the antics of the clown who shows her. He never approaches being funny at any stage of the offering. Latriska stands the test of having a lighted match flashed before her eyes, is carried down into the audience and during the major part of the eighteen minutes retains her mechanical pose. When Horton carries the girl down Into the audience he lets her fall in such an attitude that her arms are around the necks of men In the front rows. Ordinarily this would be in bad taste but this team gets away with it without offense. When Latriska relaxes the offering is concluded. The work that follows detracts.

ARTHUR TROUTT.

Billing—"The Human Fish."
Class—"E." No. 458. Time 14 Minutes.
Seen—Virginia, Chicago, Oct. 29, 1910.
Place on Bill—Closing. Number of men 2.
Scenery Required—Full Stage.
Remarks—Troutt has not been in vaudeville very long. He is a San Francisco boy, who does divlng stunts, equal to the best of them and his offering only needs improvements to make it "Class C." (It is doubtful if a man swimmer can be brought to a higher classification, though there are always possibilities.) The wardrobe is poor at prescnt. It may have been that their best was not used at the Virginia. The announcer is poor. It would be much better to have cards, for this fellow does not look well in full dress or speak grammatically. The water was not clear Saturday afternoon, and with Troutt wearing a dark blue costume parts of his body were not visible at times when in the water. He performs in a tank away up stage, and a crack in the glass mars its appearance. He disrobes under water, eats, drinks milk out of a bottle, juggles eggs, picks up fifty-five coins with his mouth, and sleeps for two minutes and 14 seconds, according to the announcer's time.

LA PIA.

Billing—Dances.
Class—"B." No. 465. Time—12 minutes.
Seen—Majestic, Chicago, Oct. 31, 1910.
Place on Bill—Closing ten-act show.
Scenery Required—Full stage.
Remarks—The attention to detail is what makes La Pia's dances stand out. Light effects, which were not worked perfectly Monday afternoon, combined with scenic embellishments (also in bad shape at the first show of the week) combine to make the offering very meritorious. The opening dance is a Japanese number. A garden is shown and the dancer appears from a large lantern let down in the center of the stage. A fire dance is done quite effectively. The concluding dance is called "The Sea Nymph" and the dancer is seen struggling among the waves (moving picture effect) and is finally engulfed in the huge seas. La Pia is an attractive woman and in spite of the fact that she had little support from the stage hands Monday afternoon, held the large majority of the audience until her finish.

TONEY & NORMAN.

Billing—Songs, talk and dancing.
Class—"B." No. 472. Time—12 minutes.
Seen—Hamlin, Chicago, Oct. 31, 1910.
Place on Bill—Next to closing, six-act show.
Scenery Required—Olio in one.
Remarks—Toney Is a comedian who tells about being mistakened for a billiard cue, and the error was not as inexcusable as might be concluded by those who have never laughed at this elongated specimen of humanity. It is all right for the reviewer to make fun of Toney's build, for he does so himself and laughs with the audience when his shadow (when the spot is used) gets the biggest laugh of the act. Toney does some burlesque dancing which is a scream. He is assisted by Miss Norman, whose pretty smile does much toward carrying the offering to success. If she would only discard her dark colored costumes for those of a brighter hue it would improve the act.

GEORGE & GEORGIA.

Billing—Acrobatic.
Class—"C." No. 467. Time—9 minutes.
Seen—Majestic, Chicago, Oct. 31, 1910.
Place on the Bill—Opening ten-act show.
Scenery Required—Full stage.
Remarks—New comedy would greatly improve this act. The comedian gets some laughs with old stuff. With new material he would bolster up the offering where it needs it. The work of the straight is excellent.

PEARL STEVENS.

Billing—Songs.
Class—"B." No. 455. Time—10 minutes.
Seen—Kedzie, Chicago, Oct. 27, 1910.
Place on Bill—Second in five-act show.
Scenery Required—Olio in one.
Remarks—Pearl Stevens, formerly of Scanlon & Stevens, makes a capital single, disproving the cry of the croakers that "good single women" are a thing of the past. She sings four songs, each widely different from the others. The audience applauded every one of them and seemed to have no choice. The songs are "Cavalier," "Traumeri," "My Hcro" (from "The Chocolate Soldier), and "Stop, Stop, Stop.' The first one displayed her voice to best advantage; later songs had a sufficient suggestion of comedy and "rag" to fill the requirements of vaudeville. Miss Stevens wears a black velvet gown and a great big black hat with a great big black plume. Stunning appearance, a good voice, that poise which distinguishes the artist, coupled with a good repertoire of songs, makes a combination which puts Miss Stevens' new act in the front rank.

BEN BEYER & BROTHER.

Billing—Cycling Messengers.
Class—"B." No. 470. Time—10 minutes.
Seen—Majestic, Chicago, Oct. 31, 1910.
Place on Bill—Third in ten-act show.
Scenery Required—Full stage.
Remarks—Sitting in front Monday afternoon, an observer must have been impressed with the fact that Ben Beyer is a natural antagonizer. He looked at the orchestra leader as though that individual was the most stupid in the world and acted as though the music for a bicycle act were as important as the lights for La Pia. When the trap drummer slipped up on one roll he remarked, "Try again" in a condescending tone, as much as to say that he could expect no better in such a place. Ben Beyer is playing the finest theater in the finest city in the world, and while his act is good, it is no better than others of the same class seen at that house. Ben crossed the stage once with a Player in his hand. This is inviting a green stroke of lightning to strike him.

STONE & KING.

Billing—Songs and Talk.
Class—"XX." No. 459. Time 19 Minutes.
Seen—Virginia, Chicago, Oct. 29, 1910.
Place on Bill—Next to Closing.
Scenery Required—Street in One.
Remarks—Stone & King certainly "cleaned up" at the Virginia last Saturday afternoon. They have just the material that that audience likes and a bigger hit is rarely scored in a popular priced house by comedians. If they could make as big a hit In first-class houses they would be wonders. The boys did lots of things at the Virginia that they would not tackle on the best time. They kldded with two girls in a box, for their finish song, and the audience enjoyed it as well as the girls. The straight is a nice looking young fellow with a good voice. The comedian is one of the Hebrew varlety. He gets laughs out of everything. Parodies and straight songs are employed. The Hebrew comedian's voice is hardly strong enough to get the most out of his parodies. The boys are not given a classification, for it is impossible to tell just how well they would go in better houses, for the applause accorded them at the West Madison street house was unusual.

NICK AND LIDA RUSSELL.

Billing—Songs, talk and piano playing.
Class—"F." No. 457. Time—18 minutes.
Seen—Columbia, Chicago, Oct. 28, 1910.
Place on Bill—Closing four-act show.
Scenery Required—Full Stage.
Remarks—The names of the songs played will describe the work of Nick Russell at the piano. He plays "Good Old Summer Time," "Holy Clty," "Hot Old Time" and "In the Shade of the Old Apple Tree." All are introduced for comedy effect but his piano stunts are almost as old as the songs themselves. Lida Russell is the bright part of the act. She is an attractive girl who wears three different costumes, sings nicely, and is always winning. She is more up-to-date than her partner and sings "Betty Brown" and "Whistle and I'll Wait for You" with Nick Russell accompanying her at the piano. The man takes a Dutch character.

ALBER'S POLAR BEARS.

Billing—Animal.
Class—"B." No. 473. Time—8 minutes.
Seen—Hamlin, Chicago, Oct. 31, 1910.
Place on Bill—Closing six-act show. Number of women, 1; number of men, 2; number of bears, 8.
Scenery Required—Full stage (special).
Remarks—This is a "number two" act and the bears are supposed to be worked by Mlle. Bernice. She could not get them to do their stunts Monday night and had to call on one of the men frequently. The pyramid formation had to be abandoned after several attempts. The bears growled around back stage and did more harm to the show than their presence overcame, except for the value of a big showy act on the bill.

RELIABLE RECORD OF VAUDEVILLE ACTS

(E. E. MEREDITH NEWS SERVICE, ROOM 216, 167 DEARBORN ST.)

American Gypsy Girls, Four—On fifth at the Star; new drop adds to the act which was already a dandy.

Bandy & Fields—Fighting with the orchestra in fifth place at the Trevett; dancing; good.

Baptiste & Franconi—Taken out of the bill at the Trevett after Monday afternoon show.

Bard Brothers—On seventh at the American Music Hall; greatest acrobatic act in the world.

Bensons, Musical—On third at the Century first half; pleased.

Blaney, Hugh J.—On fourth at the Trevett; songs; good.

Bradley, Charles—On next to closing at the Thirty-first Street, first half; started slow Wednesday night but recovered with a whoop.

Brantford, Tom—On fourth at the Hamlin first half; hit of the show.

DAY-CRANE CO.

Billing—"Hungry."
Class—"B." No. 478. Time—25 Minutes.
Seen—Trevett, Chicago, Nov. 1, 1910.
Place on Bill—Fifth in Eight-Act Show. Number of men, 3; number of women, 2.
Scenery Reqnired—Full Stage (Special).
Remarks—"Hungry" is a comedy playlet, combining pathos, comedy, character work, singing, piano playing, painting and clay modeling. It was written by Elias Day and Ross Crane and is a story of the Latin Quarter of Paris. An American artist is down to the last penny. Not only that, but his friends, a piano student, a player and his sweetheart (another artist), are in a measure dependent on him. He is painting a picture when the curtain rises. The talk of the friends makes the situation plain and gives the name to the act. The painter concludes to dash off a picture to appease present needs and the player makes up as Tommy Atkins and sings while the artist paints the entertainer's likeness. It makes a very pleasing combination and scores heavily. The young lady calls the attention of the artist to some clay which the landlady has wanted to throw out. This gets the artist in the mood for clay modeling and he tells her of the United States while making a likeness of Uncle Sam. Interested now in a description of his home, he draws a likeness of his father, that his sweetheart may know how he looks. It is no more than completed when the father enters and proves to the audience the value of the likeness. In the meantime the sweetheart has opened neglected mail and finds an order for paintings which ends his financial difficulties and the father is assured that the son has "made good." The music student is asked to play "Suwanee River" and the father tells of the home of the family, while the son paints it, and the girl is lost in attention. The pianist sings the refrain and both young people are in the Colonel's arms as the curtain falls. A more daintily artistic offering has rarely been conceived.

JOHN P. REED.

Billing—Singing Monologist.
Class—"B." No. 477. Time—12 Minutes.
Seen—Trevett, Chicago, Nov. 1, 1910.
Place on Bill—Next to Closing.
Scenery Required—Street in One.
Remarks—John P. Reed is too clever to let the critics get anything on him. He tells his new stuff in the shape of a monologue and then sings the old gags in a song entitled "Strange Little Tales the End Man Told in the Minstrel Show." Many of the jests sprung in the song are still lively ones, and Reed deserves credit for weaving them into such nice shape. His monologue, proper, is all new. Not a single laugh had ever been laughed before in the presence of the reviewer. Reed concluded his offering, left the stage, and the "I" was flashed, meaning Williams, Thompson & Co. Everything was in readiness for the last act but the audience. It wanted more of Reed, and the comedian was forced to return.

THREE KELCEY SISTERS.

Billing—Sister Act.
Class—"D." No. 460. Time 8 Minutes.
Seen—Apollo, Chicago, Oct. 29, 1910.
Place on Bill—Opening Five-Act Show.
Scenery Required—Full Stage.
Remarks—The eccentricities of one of the sisters is what makes this act good for the medium time, and those same eccentricities will keep the act off the big time. In other words her antics are sufficiently comical to entertain at low prices; they would be received coldly at high prices.

Brown & Newman—On next to closing at the Plaza first half; songs and talk; good.

Caine & Odnm—On sixth at the American Music Hall; opening after intermission; a big hit.

Calder, Lee & Co.—Opened the show Monday night at the Plaza; replaced.

Connella—On second at the President at the first show Monday night and switched to next to closing; songs; good.

Cressy & Dayne—In their fourth week at the Majestic and continue to be a big hit; on eighth this week with "One Night Only"; very good.

Dalton, Thomas H.—On second at the Ashland first half; singing monologist; good.

DeHollis & Valora—Opened the show at the White Palace first half; good.

DeSchelle, Dorothy, & Co.—On third at the Hamlin first half; comedy sketch; very fair.

Dunn & Glazier—On fifth at the American Music Hall; good.

Faust, Gracia—On third at the Thirty-first Street, first half; good.

Fay, Eva, Mrs.—Closed the olio with Robie's Knickerboeker at the Star and Garter; good.

Freya, La—On third at the American Music Hall; good.

Forbes & Bowman—On fourth at the Majestic; songs and dances and talk; did not go very well Monday afternoon until the final dance.

Grisses, The—Opening the show at the Star; acrobatic; poor.

Hite & Donlin—On next to closing at the Majestic; "Double Play"; very good.

Holden & Harron—On third in the olio of Robie's Knickerbockers at the Star and Garter; "The Messenger Boy and the Show Girl"; good.

Keim, Adelaide, & Co.—Closing the show at the Century and proving a big hit.

Kelley & Rio—Opened the olio with Robie's Knickerbockers at the Star and Garter; songs and talk; good.

Kip & Kippy—On second in the olio of Robie's Knickerbockers at the Star and Garter; comedy juggling; good.

McCormick & Wallace—On third at the President the first half with a laughable ventriloquial offering.

McPhee, Mr. and Mrs.—On third at the White Palace first half; singing and dancing; ordinary.

Murphy & Francis—Opening the show at the American Music Hall and while not a big hit, provo satisfactory for that position.

Murphy & Willard—Programmed for a position down in the bill at the Trevett, but moved up to second; rather a disappointment to those who admire Murphy's writings.

National Dancing Trio—On second at the Thirty-first Street Theater, first half; good.

Nappanees, Redpath's—Closing the show at the Thirty-first Street, first half; girls poor.

O'Hearn, Will J., & Co.—On third at the Trevett; good.

Operator, The—On third at the Plaza first half; said to be every bit as good as the company in which Lyster Chambers is featured.

Otis, Eleanor & Co.—On closing at the Ashland Monday night; moved to third place; liked.

Pauline—Closed the show at the American Music Hall; the audience would not npplaud Monday night, so he had to do so himself.

Piccolo Midgets—Closed the show at the Plaza first half; good.

Prentice Four—Opened the show at the President first half; aerobatic; good.

Ray, Skates—On second at the Majestic; dancing on roller skates; good.

Rathskeller Trio—Closed the show at the White Palace first half; very good.

Roby, Dan—On next to closing at the White Palace first half; black face monologist; good.

FOX & LAWRENCE.

Billing—German Jesters, Singers and Dancers.
Class—"B." No. 462. Time—13 Minutes.
Seen—Apollo, Chicago, Oct. 29, 1910.
Place on Bill—Second in Five-Act Show.
Scenery Required—Olio in One.
Remarks—Fox & Lawrence have arranged a very happy employment of their talent which takes an excellent singing and dancing combination away from the stereotyped. A German singing, dancing and talking act is so elevated by refinement, consistency and lack of anything which might offend, that its value to "Family Vaudeville" is most pronounced. They open with a song, "Mr. Dinkenspiel," and dress as Germans, both making a good appearance. Light and playful discourse between the verses makes the applause the heartier. This is followed by a brief monologue by Mr. Fox. Miss Lawrence then makes a change of costume and sings "Under the Yum, Yum Tree," retaining her German dialect and bringing so much magnetism and personality into it that she gets hearty applause after each verse. Mr. Fox joins her for a drinking song, in which many references to Milwaukee are made. He has donned a light suit and cap, matching the second costume. Wooden shoe dancing introducing many difficult steps, which are nicely executed, enables them to bring the offering to a successful conclusion. The lady does her full share of the work and is very attractive at all times.

NOBLE & BROOKS.

Billing—Songs and Talk.
Class—"B." No. 479. Time—12 Minutes.
Seen—Star, Chicago, Nov. 2, 1910.
Place on Bill—Fourth in Eight-Act Show.
Scenery Required—Olio in One.
Remarks—The Star audience warmed right up to Noble & Brooks and seemed unwilling to let them go after three bows assured the still hungry entertainment seekers that it was time for the next course. Jeanette Brooks opens the act and wears a gown which would make any audience sit up. A stage hand has spread carpet for it before the name is displayed, which halfway prepares the "wise ones" for something out of the ordinary. Miss Brooks is a beautiful woman and wearing a white satin, with white chiffon drape and silver ornaments and fringe with a large black hat and plume, makes a picture worth a trip out to Milwaukee avenue just to see. Later, Miss Brooks changes to a Parisian cap and again shows the pretty gown. Her first song is "Shaky Eyes" and she delivers it prettily. Billy Noble makes his entrance when it is concluded and after some talk sings "Abraham Washington Lee" and scores. There is some bright talk and a burlesque acting scene, followed by "Funny Face," which leaves the audience with a desire for more singing, a point Noble & Brooks might make note of, even if they do have to occupy the stage a couple of minutes longer.

Ross & Oaks—On second at the Plaza first half; pleased.

Schoenwork—On second at the White Palace first half; comedy trickster; good.

Simons, Murry—On next to closing at the Star monologist pleased.

Somers & Storke—On third at the Ashland first half; moved to closing; "Jackson's Honeymoon"; big hit.

Stellings, The—On third at the Star; good.

Stuart, Raymond & Baker—Opening the show at the Trevett; musical; good.

Stutzman & May—On second at the President first half; very fair.

Tetsuwari Japs—Opened the show at the Willard first half; aerobatic; good.

Tops, Topsy & Tops—Opened the show at the Ashland first half; good.

Vance, Clarice—On fourth at the American Music Hall; songs; good.

Walsh, Lynch & Co.—Closing the show at the Star; sketch; good.

White & Simmons—On next to closing at the Ashland first half; good.

Whiteside, Ethel—Closed the show at the Thalia the first half and proved the biggest success in the history of the house.

Whittle, W. E.—On second at the American Music Hall; ventriloquism; good.

Williams, Thompson & Co.—Closing the show at the Trevett; good.

Wilson, Elise May—On next to closing at the Century first half; very poor but made them laugh.

Wynne, Wish—On next to closing at the American Music Hall; a wonderfully clever woman.

KIRKSMITH SISTERS.

Billing—Singers and Instrumentalists.
Class—"B." No. 476. Time—21 Minutes.
Seen—President, Chicago, Nov. 1, 1910.
Place on Bill—Closing Five-Act Show. Number of women, 6.
Scenery Required—Full Stage.
Remarks—Six pretty young girls, dressed in white, make a stage picture worth seeing. And when this half dozen prove themselves capable singers and instrumentalists, the audience is enthusiastic in appreciation. The act runs perhaps fifteen minutes. The rest of the time was given to applause and bows, and finally a brief encore. It was insistent applause and made the act one of the biggest hits in the history of the President theater. The act opens with the girls seated in a half circle. The youngest is at the piano, two play violins, one plays cornet, another flute and another clarinet. An overture is followed by a violin solo, a quartetto (vocal), a flute solo, "Twilight" sung by one of the girls, and then the "Sextette from Lucia," with the pianist directing the orchestra. Three of the girls played the Orpheum time, and have been seen in Lyceum work. The other three sisters are new to the stage. The act is one which will cause a great deal of talk on medium time, and their talent and refinement will carry them to success on big time.

DAN MALEY.

Billing—Character Comedian.
Class—"D." No. 480. Time—15 Minutes.
Seen—Star, Chicago, Nov. 2, 1910.
Place on Bill—Second in Eight-Act Show.
Scenery Required—Street in One.
Remarks—Dan Maley is quite a clever character comedian. When the statement is made that he gets away with a serious recitation, it tells the story to students of vaudeville. Maley sings several Italian songs. What he does to "Italian Rag" is well worth hearing and a burlesque physical culture stunt which follows is very amusing. His talk after that song is along lines which lead right up to "Italian Love" and he sings it so that he leaves the stage with liberal applause. Maley and another single man were placed too close together on the bill Monday for the Star program to show up well and the program was rearranged. While Maley was thrown to an early spot he made very good from an applause standpoint with a small matinee crowd on Wednesday.

A JACK BURNETT SKETCH HOOTED OFF THE STAGE.

One of Jack Burnett's sketches, "Marrying a Title," was hooted off the stage at the Thirty-first Street Theater Wednesday night. The asbestos had to be lowered on it. Jack has perpetrated an awful thing. There were many other poor acts shown at the professional tryout Wednesday night and ono or two fair ones were among the lot.

A "NEW ACT" IN CHICAGO
Bobbie and Hazelle
ROBISON
"PLAYFUL PATTER"
WILLARD THEATRE, OCT. 31-NOV. 2. WILSON AVENUE, NOV. 3-6.

THAT ENGLISH HEBREW THAT NIFTY CHAP
HARRY J. STONE AND KING HARRY W.
15 MINUTES OF REFINED FUNNIOSITIES.

SIXTY-SEVEN YEARS YOUNG; BERNHARDT STILL TRIUMPHANT

The Divine One Moves Chicago Reviewers to Ecstatic Praise with Her Opening Performance of "L'Aiglon" at the Studebaker—Chicago Comment

BY WILL REED DUNROY

Sarah Bernhardt, sixty-seven years young, began her eighth tour of America Monday night at the Studebaker theater in Rostand's "L'Aiglon," and not only captivated the audience, but dazzled the dramatic reviewers so that they were groggy, and had to spar for wind in order to put their thoughts in type. Five years ago the Divine Sarah was hippodromed around over the country, appearing in tents like a circus, and she had the whole country pretty well stirred up. A little past her sixtieth milestone at that time, she was a marvel of youthfulness. She was lithe, full of life and spirits, and she made some of our younger actresses look very much to the sere and yellow. This time she comes even more youthful in appearance, and she appears to have made even a deeper impression than on her former visit.

This player has established herself as the foremost actress of the world. She is secure in that place. Criticism has only to do with such little matters as waning powers, and that is something that would be better left unsaid and unwritten. Age is something that overtakes us all, and there are very few who can put it over Father Time as well as has the great French actress. Suffice it to say here, that the Divine Sarah, came, and conquered again in such plays as the above mentioned and "La Tosca," "Les Bouffons," and "Camille," and even the imperturbable Percy Hammond of the Tribune, went into ecstacies in the following rhapsody:

"Here we are again embarked on a new expedition into rhapsody. Once more the voix celeste and its savoury cadences, the sunshine-through-the-clouds-smile, the plastic modeling of mood upon mood and emotion upon emotion, genius incarnate, youth everlasting. Kronos abashed, art incomparable, histrionic omnipotence, and all the others until memory or vocabulary, as the case may be, balk from overendeavor."

As a matter of course, James O'Donnell Bennett of the Record-Herald, joined in the paean of praise and sounded his exultant note in the general choir, chastened to be sure and conservative, but more or less ecstatic. Eric Delamarter of the Inter Ocean, voiced high praise, and Charles Henry Meltzer in the Examiner, went into regular rhapsodies. The general impression seems to be that Mme. Bernhardt still retains her powers in a remarkable degree, and that the people who go to see and hear her, need not feel that they are being treated to a freak performance, for her art is still secure and her power over emotion is as strong as ever. Much interest has been aroused and there is every likelihood that the Studebaker will be crowded to the doors during the following remarkable repertoire:

Friday, Nov. 4.....“Fedora”
Saturday Matinee, Nov. 5.....“Phedre”
Saturday Eve., Nov. 5....“Jeanne d'Arc”
Sunday Eve., Nov. 6...“La Samarataine”
Monday Evening, Nov. 7...“La Sorclere”
Tuesday Eve., Nov. 8....“Jeanne d'Arc”
Wednesday Matinee, Nov. 9..“La Tosca”
Wednesday Evening, Nov. 9...“L'Aiglon”
Thursday Evening, Nov. 10.....“Sapho”
Friday Evening, Nov. 11...“Madame X”
Saturday Matinee Nov. 12....“Camille”
Saturday Eve., Nov. 12.....“Madame X”

“THE MIKADO” WITH FRITZI SCHEFF.

Think of Mme. Fritzi Scheff as Yum Yum, the demure little heroine of “The Mikado” if you can, and then marvel how it is that a prima donna of such talents can choose to bury herself under the swathing clothes and the disguising makeup of such a role. But Yum Yum is the role the prima donnas always choose, even if the part of Pitti Sing is more grateful and more pleasing. Mme. Scheff is captivating in the role, and she does all there is possible to do with it, so why carp? This Gilbert and Sullivan revival is worth while for a week or two, and it serves to show modern makers of musical comedy and comic opera how far they have gone astray. The opera is old, to be sure, and the humor seems a little labored at times, but the lyrics are marvels of construction and the music is exhiliratng and full of life and exhuberance.

As to the company supporting Mme. Scheff there are some good, some bad and some indifferent performers in it. Digby Bell, seen as Ko-Ko, has essayed the role time on time, and he is up in its traditions. He is moderately funny and manages to get through the lines with ease and some little grace. Arthur Cunningham, the comic opera baritone idol of the Pacific coast, has the Pish-Tush role, which he handles well. It would be interesting to see him in the more important part of Ko-Ko, in which he has been eminently successful. Hattie Fox, as Pittl-Sing, is lively, acts with vigor and spirit, and sings with some little vivacity. By far the most convincing work of all, however, is done by Kate Condon as Katisha. Her impersonation is strong and vivid, and she knows the role and its possibilities. The one great blemish in the cast is Frank Rushworth, seen as Nanki-Poo. He minces through the role in a manner to dishearten any sweet maid, but sings with better grace. The production is lavish and the costumes are in taste.

“THE COMMUTERS” AT POWERS.

James Forbes, who put the chorus girl on the stage and made the whole country laugh; who next turned his attention to the traveling salesman, and was moderately successful; has now dug up the poor commuter, and put him behind the footlights, where he is the butt of good—natured ridicule. In the comedy entitled “The Commuters” now current in Powers' theater, the suburbanite is seen in his funniest aspects, and he is bound to afford the urban dweller much sport, even if he does not please the residents of Ravenswood or Tracy, quite so much. There is not much plot in the offering, but there is a good deal of human nature and much pungent slang, for which the author is noted, and those who desire to be amused without too much effort will find this comedy much to their liking. It is presented by a company, the members of which work together in excellent style, and the run bids fair to be politely successful.

MRS. FISKE CLOSES ENGAGEMENT.

Mrs. Fiske, who has had a remarkable run at the Grand Opera House, this week closes her engagement. She has been offering new material and has created another portrait in her renowned gallery of characters. In “Mrs. Bumstead-Leigh” her comedy characterization is keen, and clear-cut, and she has been acting with great spirit and freshness. The special performance of “Hannele,” the fairy play, drew a large number of the serious minded students of the drama, and it pleased this patronage mightily. Summing up the month, it is found that “Becky Sharp” drew capacity audiences at every performance. “Pillars of Society” was not quite such a magnet, but it was eminently successful. The final week was not so liberally attended, but it was because the plays offered were new and little known to the general public. It is said that Mrs. Fiske will be with us six weeks next season, and this is well.

Next week we are to have a few changes in the checkerboard of Chicago theaters. “The City,” Clyde Fitch's swan song, will come to the Grand Opera House with a strong company. The play is melodrama of the tensest kind, bordering nearly on the tragic. Robert Edeson will arrive at the Illinois in a play called “Where the Trail Divides,” and the Comedy will open under the Shubert regime.

Miss Claire Chartreaux has been made understudy in the chief role in “Alma Wo Wonst Du,” which is now meeting with success on the road. Reports coming to Chicago are to the effect that the disrobing act which caused so much discussion when the play was offered here, has been eliminated for the rural districts. This is the best thing we have ever heard concerning the play.

The theatrical war, which has up until this season been almost a one-sided affair in Chicago is assuming interesting proportions. At the present time the Shuberts have seven theaters as opposed to six operated or booked by Klaw & Erlanger. The Shuberts have the Garrick, the Lyric, the Princess, the Comedy (formerly the Ziegfeld), and will also have the Auditorium after the close of the grand opera season, when they will bring the Hipprodrome show here. It will take ninety cars, by the way, to transport this attraction to Chicago. Besides this, the Shuberts have booking arrangements with the Cort and with the Grand opera house. On the other hand, the syndicate has: the Colonial, Powers', the Illinois, the Olympic and the Studebaker.

Sunday, November 6, the College theater will open up with a brand, spanking new stock company. The offering will be “A Woman's Way,” a very clever comedy by Thompson Buchanan, which was used with eminent success by Grace George. Among the players will be: Bertha Creighton, leading woman and Albert Perry, leading man. Charles Pitt, juvenile; Virginia Berry, ingenue, Ada Gleason and other well known people will be in the cast. Miss Creighton is well known in stock, and was formerly in Omaha, where she was a great favorite. Albert Perry has been seen in numerous strong roles in big productions in Chicago. Mr. Pitt was recently in the all-star cast of “Jim, the Penman,” and is the son of George Pitt, the great London director, and a relative of Fannie Addison Pitt, the well known player. Miss Berry comes from the Belasco stock in Los Angeles and Miss Gleason was with “Billy” when it was seen here at the Cort and was also in “Via Wireless” when it was offered at the Chicago opera house. Popular prices will prevail at this house, and the matinees will be 20 and 30 cents, and the night prices, 25, 35 and 50 cents.

“The Chocolate Soldier” will be played by a new company next week in some of the smaller towns contiguous to Chicago. Edmund Mulcahy will be the comedian, and the other members of the company are well known. The tour of the middle west and far west will begin in Davenport, Iowa, and then will play Cedar Rapids, Clinton, Rockford, Aurora, and Elgin, and later be seen in Milwaukee for a week. After that the attraction will shoot westward and will play as far towards the sunset as the placid waters of the Pacific ocean.

Wallace Eddinger, the star player in “The Aviator” at the Olympic, so it is alleged and averred, will take unto himself a better half or two-thirds, some time in the wintry month of December. Just who the prospective bride is, the prospective bridegroom does not state, and no one seems to know here in Chicago. It is rumored, however, that the lady is a New Yorker, and that she is not an actress.

Miss Lulu Guerold, who has made much money for the managers and owners of small shows that tour the country, is now with “The Missouri Girl,” western, which has been rehearsing at Sycamore, Ill. This attraction will start out soon. Last year this piece cleaned up $15,000, and it looks like a good piece of show property yet.

Harry J. Bryan, an aggressive and wide awake agent, is out doing the advance work for “The Golden Girl,” an attraction being offered by Mort H. Singer through the one-night stand districts. In a week he will be transferred to “The Flirting Princess,” it is stated, where he will have an opportunity to boost another one of the Singer attractions.

Al. Holbrook read his new musical farce, “A Marriage a la Mode,” to Bert C. Whitney Monday night, and the piece has practically been accepted as a starring vehicle for Alice Yorke. It will probably be put on at the Whitney after Mr. Holbrook returns from London, where he goes to put on “Baron Trenk.”

Mort H. Singer wishes it made known that he is not putting out “The Girl Question” this season. He says that he owns the piece, but that he has nothing to do with its production this year, and believes that it is being booked as one of his attractions. He desires managers to know otherwise.

Walter McCullough, who is featured now with William Anthony McGuire's “The Devil, the Servant and the Man,” was in town last Saturday calling on his friends, and of these he has legion in Chicago. He will play Evansville, Ind., Cincinnati, Indianapolis, and Louisville, and then come to the Majestic in Chicago.

P. G. Carlyle, who was stage manager at the Haymarket and the Academy for about eight years, has gone over to Sitt-

(Continued on page 9.)

FINGER BOARD TO CHICAGO THEATRICALS.

Supplying a long-felt want, The Show World offers as a permanent feature the following index of straight tips for amusement seekers. When but one attraction at a house is named that attraction is current and will be found there the following week.

Auditorium—Chicago Grand Opera Company in repertoire. Opening of ten weeks' season.
Alhambra—Columbia Burlesquers, fair show, fair attendance. Next week—the Trocadero Burlesquers.
Bijou—Stock company in “The Shadow of the Gallows,” is a thriller. Next week—“The Card King of the Coast,” another thriller.
Chicago Opera House—“The Penalty,” with Hilda Spong—a modern melodrama full of thrills and throbs; good of its kind.
Criterion—“The Outlaw's Christmas,” a lurid melodrama in stock. Next week—“Texas,” a melodrama of the tamer sort.
College—New stock company in “A Woman's Way,” with Bertha Creighton and Albert Perry in the leads, opening Sunday night.
Colonial—“Bright Eyes,” musical comedy with costumes and scenery to commend it; Cecil Lean and Florence Holbrook featured. Poor business and getting all the show merits.
Cort—Henry E. Dixey in an English comedy called “The Naked Truth”; pleasant but not too new or original. Slim business.
Crown—Rose Melville in “Sis Hopkins” played to good business. Next week—“The Girl From Rector's,” a nasty play; should be shunned.
Empire—“The Bohemian Burlesquers.” See review elsewhere. Next week—“A World of Pleasure.”
Folly—Miner's “Americans.” Next week—“The Umpire,” a musical comedy made over to fit the hurlesque stage.
Garrick—“The Chocolate Soldier,” comic opera; the best scen in Chicago for a score of years; big business.
Globe—“Silver Threads,” a homely play with Richard Jose, the sweet tenor singer, as a feature. Slim business.
Grand Opera House—Mrs. Fiske in a keen comedy called “Mrs Bumstead-Leigh,” and in special performances of “Hannele.” Liberal attendance and interesting performances. Next week—“The City,” a tragic melodrama by Clyde Fitch; disagreeable.
Haymarket—Vaughan Glaser in “The Man Between,” a revamped play. Next week—George Sidney, a coarse comedian, in “The Joy Riders,” a noisy musical comedy.
Illinois—Robert Edeson in a play called “Where the Trail Divides,” as yet an unknown quantity.
LaSalle—“The Sweetest Girl in Paris,” with Trixie Friganza, Dorothy Brenner and Fred Bowers as principal players; good show and doing good business.
Lyric—Fritzl Scheff in a revival of “The Mikado”; see review on this page.
Marlowe—“The Parish Priest,” played successfully in stock. Next week—“The Blue Mouse,” an off-color farce.
McVicker's—Chauncey Olcott in “Barry of Ballymore,” an Irish play full of fun and music; playing to big business.
National—“The Thief,” a strong play fairly well acted. Next week—“The Adventures of Polly,” new to Chicago.
Olympic—“The Aviator,” a delightful comedy of the day and time, with Wallace Eddinger as the star; one of the best comedies in town.
Pekin—The Pekin negro stock company in “No Place Like Home”; big hit and will probably remain a week or so.
People's—Excellent stock company headed by Marie Nelson in the old favorite, “Peaceful Valley.” New week—“Pink Dominoes.”
Powers'—“The Commuters,” a comedy by James Forbes; see review on this page.
Princess—“The Deep Purple,” a melodrama of the underworld full of thrills and well worth seeing, doing a moderate business.
Star and Garter—Robbie's “Knickerbockers”; see review elsewhere. Next week—“The College Girls.”
Studebaker—Sarah Bernhardt in repertoire; see review on this page; splendid business.
Weber's—Stock company in “Wanted by the Police,” beginning next week.
Whitney Opera House—“Lower Birth 13,” a lively farce with music which has been much improved since it was first put on; rather good light entertainment; business picking up.

THE THEATER PASS: ITS USE AND ABUSE

Great Human Desire to Get Something for Nothing Makes Average Manager's Life a Burden—The Traffic in Lithograph Tickets.

The theater pass, whether used as an advertising medium or as a mere courtesy, is looked upon by the general run of theater managers as an unmitigated evil. It is prolific of much graft, is the cause of much dissension and trouble and is held in disrepute, even by those who are forced to use it. It is a privilege sought by nearly every one, from the impecunious clerk, who cannot afford to pay full price for theater seats, to the millionaire who is willing to expend a large sum for suppers, cigars and drinks in order to get a paltry $3 worth of seats.

Sam Lederer, manager of the Olympic, voices the condition of things when he says: "People have no idea of the value of the theater pass. They simply take it for granted that it is a piece of paper that can be handed out by a manager with no detriment to himself or his house. Take a man who goes into the haberdashery business. As a matter of course his friends will come and trade with him, and give him the benefit of their patronage. On the other hand, if he goes into the theatrical business these same friends will come to him and ask for passes, simply because they happen to know him.

"No one would think of going into a furnishing store, and just because he happened to know the proprietor, ask him to hand over a couple of shirts, a pair of gloves or a few neckties. But the theater manager is called upon to give away his goods in just that way. The theater has seats to sell. It is the stock in trade. Then why on earth should any one ask that these goods be given away?

Favors ths Newspapsrs.

"I believe, however, that the pass has its legitimate uses. I believe it should be used where it will do the theater some good. First of all, it is a good thing when used conservatively with the newspapers. The newspaper is enabled to return the favor in the matter of publicity, and publicity is necessary to the theater. Then again, it can he used with furniture houses and interior decorating establishments who furnish properties for the stage. Sometimes it is necessary to use thousands of dollars' worth of properties on the stage, and in return for the use of such it is customary to give passes.

"Professional people are great abusers of the pass. They seem to think that just because they are on the stage they should have entree to every other theater. Fully 200 players would avail themselves of passes every day in the year, if they could have free access to the theater. Actors should remember that they are paid for their work, and get from $30 to $2,000 per week, and should pay their way with others."

Herbert C. Duce, general manager of the Garrick, Lyric, Princess and Comedy theaters and western representative of the Shuberts, feels very keenly on the pass question and has been fighting it for some time with varying success. "We are putting passholders in the gallery," he said, "and we believe in that way we can not only kill the pass business, but also kill the traffic in passes. Once a deadhead, always a deadhead is my experience. The man who once enters a theater on a pass catches a fever, and he never wants to pay for a seat again so long as he lives. The graft in lithograph passes is a formidable evil, and about the only way to eliminate it is to do away with lithographs and billboard advertising. We have turned over all our work to a posting service and hope thus to escape the friction and annoyances that is experienced in conducting business in the usual way."

Askins Calls Passes Nuisances.

"The theatrical pass is a nuisance. It has no legitimate use and is fast being eliminated. There was a time when it was thought that the pass was necessary, but that time has gone by," said Harry Askin, manager of the Grand Opera House and the LaSalle Opera House. "As for the lithograph order, we have abolished that sort of thing. We use the newspapers, but do not use billboards and lithographs. We found that lithograph passes went to people who were objectionable to the regular patrons of our theater. They did not realize the value of the orders and they conducted themselves in such a manner that it was offensive to other patrons.

"People read so much about the theater these days, and they are so well up on the drama that they know what they want to see, and all the billboards and lithographs in the world will not change their minds at all. The day and time when the advance agent could come to town and bill it and expect to get business that way is past and gone. We depend upon the newspapers for our advertising, and when we have an attraction of merit we do business. When the attraction does not have merit, we do not, and that is all there is to it."

"The prescient pass system is all wrong," says Lawrence J. Anhalt, manager of the Lyric theater. "It is prolific of much graft, and we are trying to stamp out the evil. I believe it would be better for all concerned to use newspaper advertising to the exclusion of all other. I believe it pays better and is more effective. We try to check up on our lithographs and billboards and we discover many discrepancies. We have been in the habit of issuing lithograph orders. When we check up at times we find that the orders have been issued, but that we have no showing at the location mentioned. It is natural to suppose then, that the orders have been sold or disposed of in some manner. We have cut the pass business down to the very bone in this house, and we are going to try to eliminate it entirely."

That the traffic in lithograph tickets has assumed big proportions in Chicago is demonstrated by the fact that there are men who deal in this sort of tickets or orders exclusively, and have offices, telephones, stenographers, and conduct prosperous businesses in this line. There was a time when each man in this business had his office under his hat, but that time has now passed by. The business has been systematized, and is now carried on openly and without secrecy. Boys are employed who travel regular routes and gather in lithograph and bill board passes every week. They are brought into the main office where they are sold for half price. Even newspaper men are said to be in league with some of these traffickers, and when they get passes, turn them over to these concerns and make a little money on the side.

Trafficker Makes Defense.

That there are two sides to the question is made known by J. T. McArty, who has a theater ticket exchange in one of the prominent office buildings in Chicago. "I buy up the lithograph tickets as a matter of speculation," said Mr. McArty. "It is a legitimate business. People who have windows in which lithographs are displayed, may not want to use the orders, so they sell them. So long as the theater manager gets his showing, I don't see what kick he has coming who uses the orders.

"I have had experience and know that the pass has its uses and that it is one of the best business getters in existence. When 'The Burgomaster' opened up in the old Dearborn we had no paper to speak of, and I was told to get out and get business. I went to big factories and distributed passes. Soon the theater was crowded to the doors, and business picked up so that there were lines reaching from the theater to Dearborn street, and many complaints were made because of the crowds in the street. The piece made $80,000 for the owner in a short time. It was the pass business that started things going.

"The pass can be used as an advertising medium. When some of the theaters cut out passes not long ago, it was demonstrated that the no-pass system was a failure. The houses were about empty. The actors could not play with any degree of enthusiasm, and when people came in and saw the empty seats they went out and spread the news that the shows were doing nothing, and this was a knock on business. I have known managers who even turned money away, in order that they might have all the seats filled. A good house is a good advertisement, and it is necessary at times to use passes in order to get mouth to mouth advertising, which, after all, is one of the best mediums known in the business."

An experienced manager, who has been in the business a long time, asserts that the tricks employed by some people to obtain passes are amusing, to say the least, and are a strange commentary on human nature. Said he: "I have known millionaires to spend $15 or $20 on suppers in order to get a pass for a $3 pair of seats. I have also known men who would come to the box office, purchase tickets, and then ask that the checks be punched in order that they would look like passes. They would explain that they were perfectly willing to pay for the seats, but wanted it to appear that they had entree to the theater.

City Hall Employes Offend.

"The scramble for passes would be amusing were it not so annoying. All sorts of people think they have a claim on the theater. If a person happens to know the manager of the house or the show; if he happens to know some one playing in the company, or has any remote connection with the theater at all, he thinks he ought to get in without paying. Chicago is pass ridden. The city hall employes are among the worst offenders. It is impossible to escape them. The inspectors come to the theater to look over this thing and that thing. They demand passes. If the passes are not forthcoming, trouble is experienced by the theater at once. All sorts of petty and trivial little things are reported, and the manager is annoyed in every way imaginable. It is cheaper in the long run to issue the passes at once."

The objection to the sale of lithograph orders is said to be that they are sold to people who would under ordinary circumstances pay full price for their seats. In this way the revenue of the theater is cut in half. It is reported that fully 50 per cent of the lithograph orders sent out are sold to ticket speculators, or to people who go about gathering them up.

Unscrupulous advertising agents have been in the habit in the past of going their rounds with lithographs, and issuing orders for certain window showings, which were not obtained at all. The order would come in just the same, and the advertising agent would reap the benefit of the order. It has also been a custom of some to issue orders for billboard tickets for vacant lots and other places where there were no billboards at all. In this way they have been able to make some money on the side.

A system of checking up on billboards and lithographs has been put in in several theaters, and since that time crooked advertising agents have not been enabled to buy so many diamonds and automobiles as in the old days when they had a free hand.

Statements from Representative Managers

"The theater pass is an evil. We are trying to kill it by putting passholders in the gallsry. Oncs a dsadhead, always a deadhead."—Herbert C. Duce, gsneral westsrn representative for the Shuberts.

"The pass has its lsgitimate uses. I bslieve in utilizing it whsrs it will do ths thsater soms good. First of all, I bslisve it can be used to advantage with the nswspapers."—Sam Lsdsrsr, manager of ths Olympic thsatsr.

"The prsssnt pass system is all wrong. There is bound to bs graft so long as prssent conditions prevail."—Lawrence J. Anhalt, managsr of ths Lyric theater.

"There is no legitimate use for the thsater pass. It has no placs in the modsrn theatrical rsgime. The tims has gone by for such things. It is an archaic system that we have outgrown."—Harry Askin, manager of the Grand opera house and the La Salle opera house.

Thess Reproductions of Cards Picksd Up on the Chicago Streets Would Indicate That Some Folks Regard the "Scalping" of Theater Ticksts as a Legitimate Business.

WILL REED DUNROY.

(Continued from page 8.)

Fred Mace, who was scheduled to go out with the traveling company in "The Chocolate Soldier," will join the company playing at the Garrick, taking the role of Colonel Popoff in place of Edmund Mulcahy who will take the role on the road.

Messrs. Wagenhals & Kemper were interested spectators of "The Sweetest Girl in Paris" at the Tuesday matinee in the La Salle opera house. They were looking over the attraction with a view to putting it on for a spring run at the Astor theater in New York. Tonight, the 100th performance will be celebrated, and Miss Dorothy Brenner, and Fred Bowers will take their places in the cast. Several new numbers have been added, and some new features have been provided. The show is brisk, and bright, and it is doing an excellent business.

Rod Wagner, who is in advance of "The Genius," in which Henry Woodruff is starring for Mort H. Singer, is doing some very good press work on the road, and was particularly successful in landing good press matter in Milwaukee. The attraction is said to be doing very good business en tour.

Harry Riley, formerly on the door at the Majestic theater, has resigned and is now at large. Mr. Riley was at one time at the Olympic when that theater was offering vaudeville.

Joe Garrity, who was formerly in the the office of Harry Askin in the Grand opera house, has been meeting with success in New York as a song writer. Three songs, "Will You Love Me Like the Old Folks Used To?", "What Money Will Do" and "I Love a Woman as a Woman, and Not as a Suffragette," will soon be on the market, according to the latest reports from Gotham.

Cloyd Montgomery, who has been seen in a number of repertoire plays and was last with "The Wyoming Girl," has decided to retire from the stage and will next spring start a chicken farm down in Missouri, where he hopes to make a million in a short time.

Message and Krone have engaged Walters, Wheeler & Carter to furnish vaudeville entertainment to their patrons, and the three young men offer some excruciatingly funny stunts every night.

Miss Nellie Fillmore, who was last year with Mabel Hite in "A Certain Party," is this season with "The Country Boy," which will be seen in Troy, N. Y., next week.

The press agent at the Olympic theatre, waxing eloquent, hands us the following: "The Avaitor has estahlished a permanent laughing zone at the Olympic theater, where Wallace Eddinger continues to romp through this delightfully breezy comedy, which is so full of thrills and fun that it succeeds in creating a storm of laughter that frequently threatens to drown the dialogue of the piece."

Following the engagement of Fritzi Scheff in "The Mikado" at the Lyric, Robert Mantell will be seen there for a fortnight in his repertoire of Shakespearian plays, with the addition of Justin Huntley McCarthy's "The O'Flynn." There will be nine different hills offered and some of the very cream of Mr. Mantell's roles will be on view.

Crystal Herne will come to the Cort theater November 12 in a play entitled "The Seventh Daughter," by Richard Harding Davis. Liebler & Co. are sponsors for the attraction.

Frank Miller, formerly treasurer at the Princess and later at the Garrick, was in town this week from Milwaukee. Mr. Miller is now taking harmony lessons from Hilding Anderson, and will soon publish several songs and instrumental pieces.

The program at the Lyric theater has a column headed "What the Women Will Wear," and the column is left blank. Mercy!

THE SHOW WORLD

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WARREN A. PATRICK
Managing Editor.

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November 5, 1910

Now look out for some manager to come to bat with the announcement that he has booked Miss LeNeve for a run in vaudeville.

The New York Review points with glee to certain of the syndicate shows that have gone to the storehouse. The Morning Telegraph gloats over the Shubert failures. In the meantime the Show World continues to tell the truth about them all.

The pass evil may be a source of great annoyance to the manager, but it appears to be a source of great revenue to certain advertising agents, judging from the diamonds and automobiles they exhibit.

There is always one nice thing about a pass fiend; he feels at liberty to knock the show, and he always does it to a nicety, too.

Ashton Stevens, one of the brightest and brainiest dramatic reviewers, is on sick leave. May he soon return to entertain us with his lively views.

The once hated and much scoffed at billboard has now been welcomed with open arms by the daily papers of Chicago. Think of it!

My, but Marc Klaw is the sassy piece! He up and called John Cort a "theatrical parenthesis." Now will John Cort please crawl in between, where he belongs?

Say, you Mr. Actor, get in line for the Christmas issue of The Show World. It will be a hum-dinger, and you can't afford to be left out in the cold and the snow.

VARIETY'S VERACITY—AND ITS MOTIF

The **SHOW WORLD** has pointed out that the lead stories of **Variety** each week may be good reading at the time they are printed, but that after developments have proven in many instances that this supposedly "news" did not "happen."

It follows that if the lead stories of **Variety** are not based on facts the general reading matter of the publication is equally unreliable.

We do not contend that these stories are the idle vaporings of an insane editor. Instead, we are inclined to believe that they are printed with a purpose.

There are many who insist that Variety is a knave and not a fool.

A vaudeville publication with the prestige of **Variety** can accomplish a great good if fairly edited. It becomes a menace to the profession if it happens to be controlled by the interests.

The news can be so shaded that it accomplishes the purposes of the big men of vaudeville and may still appeal to those who are not "in the know" as being a fair and impartial record of events.

When **Variety** is willing to argue with **THE SHOW WORLD** in regard to the reliability of its news it should treat this paper with courtesy. Fair consideration for our arguments at their honest weight would have brought **Variety** more friends than its indulgence in personalities.

Bitterness and severity, such as employed in its last issue, was uncalled for. It is evident that **Variety** is rattled. Excitement is seldom favorable to mental effort, and bad temper is always a confession of weakness and defeat.

When **Variety** cries "incompetency" at former trusted employes who have now cast their lot with other papers it displays a disposition to belittle the ability of all those whom it happens to dislike.

If **Variety** thinks certain writers are incompetent because they are not in the employ of that paper it may conclude that an artist is incompetent because he chooses to advertise in some other paper or not spend money at all in publicity.

In a recent issue **Variety** confessed that it had never known of a "dead beat" getting a good notice in its columns.

Variety insists that it shall determine who is a "dead beat" and who is not and in following such a policy may work the greatest hardship on the player.

Supposing that the player runs an advertisement, pays a solicitor, and there is an error in bookkeeping. Does that player become incompetent because the **Variety** bookkeeper makes an error?

If **Variety** does not hesitate to pronounce one man incompetent because it does not like him, it would be equally prone to classify an artist as "incompetent" because he had not bowed humbly in submission and **might even change the words of a correspondent from "the hit of the show" to "started slowly and never recovered."**

If those who believe with **THE SHOW WORLD** that **Variety** is unfair will rally together we will take a chance on their support, and after this paper has profited, there will be enough patronage left to make **The Player** double its number of pages.

It is a funny thing, but we used to get our melodrama in lurid doses out around in the outskirts of the city. Now we have it dished out to us in the first-class theaters, and it is just about as blood and thundery as the offerings of other days, too.

The Show World prints the news while it is news, and keeps right up with the procession all the time. For the first time in the history of journalism theatrical news is printed without fear or favor.

The theatrical pass is to the theatrical profession what the cigar is to politics.

Sarah Bernhardt kissed quite a bunch of people in New York, but she spared us out here.

Some Methodists up St. Paul way jumped on "Salome" with all their might. Grand opera must have a good press agent up there.

If Mary Garden wants to marry a Turk, all we have to say is that she must be very fond of knick-knacks.

With all of Sarah Bernhardt's emotion let loose at the Studebaker, they ought to see that the roof is fastened down securely.

Mary, Mary, quite contrary.
How does your Garden grow?
Some quips and quirks
And some talk of Turks
And press stuff all in a row.

The Divine Sarah is with us once more for the last time. The great French actress has the farewell habit. Long may it continue.

The Chicago constellation is unusually brilliant this week, what with Sarah Bernhardt, Mary Garden, Mrs. Fiske and Fritzi Scheff all in town at one and the same time. The more the merrier.

TO THE EDITOR

Kleity, Mo., Oct. 29.

Warren A. Patrick,
Managing Editor, Show World,
Chicago, Ill.

Dear Sir:

In Doc Waddell's communication in your valubale issue of the 29th, I read with great interest the "Tody Hamilton Prophecy: The real show of the future is yet to come."

Dan Rice said to me a great many years ago: "The circus of today is and always will be the only genuine circus. In order to please all the people they must be able to see and hear all that is going on all the time; in this way you weave into the hearts of your audience a personality which lives for ever and always. On your return date they speak with pride, that they knew or had seen or some one had told them about Dan Rice, or some other personal feature which is with your show. Any other show other than what is now being presented called circus that is inclined to spread out should be called a circurious, as it has already departed from the ethical as the doctors say. If I were so disposed to enlarge and add more attractions it would be under another tent and would be of an educational turn. I would call it a Congress of All Nations, showing the different countries, one or more of its people, customs, dress and domestic animals which they use in everyday life. I believe that some time in the future, when the circus loses its personality, the people will not be so easy on license, grounds, etc., and an educational feature will be necessary to pave the way."

This prophecy of old Dan Rice has materialized in a way and the stock in wild west shows is going up. I am afraid the circus question under the Old Head is going to be a "rough rider" unless something radical is done and we don't want to lose the circus.

Yours truly,
(Signed) G. H. BEAUMONT.

Mere Man Still Has Some Rights.

Webster City, Iowa, Nov. 2.—Judge Bryce Crawford of the Omaha police court has suddenly jumped into popularity by reason of one of his court decisions.

Harry Buckley, while at one of the theaters, sat directly behind Miss Carrie Jackson, who wore a monstrous hat which carried a brim fully two feet wide. Buckley asked her to remove it to permit him to see the performance. Miss Jackson refused and Buckley struck the hat, sending it spinning down the aisle. He was arrested, charged with disturbing the peace.

Judge Crawford held that if there was any disturbance it was caused by Miss Jackson and that her big hat was out of place in any theater. Buckley was discharged.

EXECUTIVE OFFICES
THE SHOW WORLD
GRAND OPERA HOUSE BLDG.
CHICAGO, U. S. A

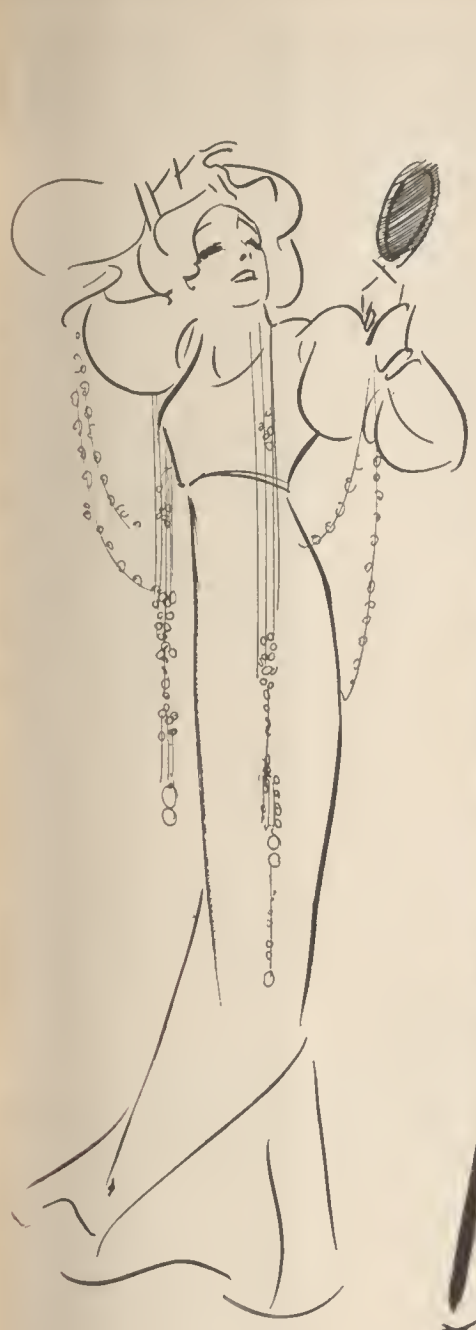
Young Man, Have You a Nose For Amusement News? If So—Get Busy

ENERGETIC CORRESPONDENTS WANTED

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada, and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide-awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable NEWS of happenings in their locality. EXCELLENT OPPORTUNITY; LIBERAL COMMISSIONS.

FOR FULL PARTICULARS ADDRESS
WARREN A. PATRICK, Managing Editor of THE SHOW WORLD, Chicago

THE SHOW WORLD IS AN INDEPENDENT AMUSEMENT NEWSPAPER, NOT CONTROLLED BY A TRUST



IN "LA TOSCA"

IN "L'AIGLON"

IN "PHEDRE"

LLANUZA

IN "FEDORA"

Cut This Out and Paste It in Your Scrap Book.

THE DIVINE SARAH IN VARIED ROLES

First of Series of Caricatures by Peter Llanuza.

FAMOUS SHORTSTOP of the CHICAGO CUBS
at the
AMERICAN MUSIC HALL
Next week in Base Ball Songs and Stories and a series of pictures of the late World Series between
CUBS and ATHLETICS
Taken by JOE TINKER

JOE TINKER

SOME OPEN TIME. Address GEORGE M. PERRY, Care McGrail & Perry
Rooms 706-7-8, 185 Dearborn Street, CHICAGO

The Originator of the Italian Sport
DAN MALEY
3 Changes—Each Change 3 Seconds
Ask Adolph Meyers (Some Agent)

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"THE SNOWBALL ACT"
Playing U. B. O. Time

"Ten Minutes on Main Street"
BERT TURNER
Juggling Pantomime Novelty
Now Playing Western Vaudeville Time

NOW PLAYING for W. V. M. A.
LACEY SAMPSON
AND
MABEL DOUGLAS
Opening on Interstate Circuit on November 27

WATCH US CLIMB
CLIFTON ALLEN & CO.
.....IN.....
"A Bit of Western Life"
SPECIAL SCENERY

ARCOLA & CO.
FEATURING
"THAT GIRL MUSICIAN"

ADELAIDE KEIM PROVES RECORD DRAWING CARD

Adelaide Keim is proving the most wonderful attraction ever seen in Chicago vaudeville. She is breaking records wherever she goes and apparently can return as often as she wishes and always be welcome. This is her eighth week in Chicago and she has not yet played a house but which the management is seeking one or more return dates. She is booked for the new Clark theater next week, for another week at the Julian (she has played three weeks at that house already), for a return date at Sittner's, and a re-return date after that and for the new Oak theater when it opens. She drew big business to the American Music Hall, broke the hoodoo on the Bush Temple, and played Sittner's last week to the biggest business in the history of the house. She is this week appearing at the Century theater and indications point to another record-breaking week. Miss Keim is considered such a strong drawing card that a coterie of showmen have bunched together and are playing her at outlying houses on percentage. Ed Blondell was on the door Monday night at the Century. Miss Keim is as great a favorite with one audience as another and in "Miss Bright, Decorator," brings as much brightness to those in front as she does to the set and the players on the stage. Miss Keims' time is being filled by Norman Friedenwald.

VAUDEVILLE NOTES

Herr Bowman and La Zola, a comedy magic act, arrived in Chicago this week after two years in the south. Herr Bowman is well known to circus people.

James & James are booked on the S. & C. time, and after completing the middle west circuit, make the western trip. They play the Bijou in Superior, Wis., the first half of next week.

Lillian Mortimer has been booked by J. C. Matthews for return dates at the Julian and President theaters next April.

Moore's "Rah Rah" Girls will be seen at the Julian theater next week.

Jimmy Callahan headlines the bill at the Willard theater next week.

Among the various clubs which the Western Vaudeville Managers' Association furnished attractions for during the past week are the Apollo Lodge (Masonic order), Illinois Club, Tyrean Council at their West Chicago Masonic Temple, and the Chicago Athletic Club. All these entertainments were under the direction of H. A. Robinson, of the Western Vaudeville Managers' Association, Club Department.

Bert Turner and Billie D'Armo are rehearsing a double juggling act which will open shortly.

The National Dancing Trio (Allie, Des Jardin and Kramer) are with Redpath's Nappanees, and do their specialty on the same bill.

The Reros Brothers, recently seen at the American Music Hall, are in Chicago this week; they will remain in America a month yet and then return to Germany.

Hackenscmidt, the wrestler, arrived in Chicago Tuesday and is stopping at the Wellington Hotel.

Dorothy Vaughan made a big hit in New York this week with "The Barnyard Romeo."

Jack Johnson was in court in New York this week, connected with a suit brought by the estate of Henry C. Miner. Or rather he was supposed to be in court, for Johnson did not appear.

Lynn and Bonnie Hazzard leave Chicago Friday night for Port Arthur, Ont., and after a few weeks in the Northwest, including a week at the William Morris house in Winnipeg, will return to Chicago and be seen at the Julian theater.

Hillman & Roberts are playing a few weeks in town before going east. They have just returned from a successful tour of the William Morris time.

LEGAL NEWS.

Baptiste & Franconi were closed at the Trevett this week. They threatened legal proceedings until C. E. Bray promised to adjust the matter. The team was closed in Kansas City a few weeks ago. It is thought the act was closed at the Trevett because there were too many full stage acts.

B. A. Myers has instructed Sol Lowenthal to bring suit for $10,000 against J. G. Conderman in case that a settlement is not made of the Mabel McKinley case.

The case of E. P. Churchill vs. Rayfayette's dogs was adjusted out of court last Saturday afternoon.

Paul's Six Juggling Girls were heavily billed for the Wilson Avenue theater the first half of this week and did not show up. There is said to have been an insurrection among the girls. It is likely that Frank Q. Doyle will force a settlement or hold them for liquidated damages. The salary of the act is $200 per week. There is a report that the husband of one of the girls is trying to get control of the act.

Meeting of Managers.

A meeting of managers of theaters of the middle west was held Tuesday at the Union Hotel and they organized with Vic Hugo, of Cedar Rapids, president; Paul Sittner, of Chicago, vice-president; W. S. Butterfield, of Battle Creek, secretary; W. Hoppe, of Chicago, treasurer, and Jack Root, of Burlington, sergeant at arms.

Bush Abandons Vaudeville.

The Bush Temple will discontinue vaudeville after this week and will be given over to a German stock company. The house has been booked by the William Morris office or Norman Friedenwald recently.

Murdock at Indianapolis.

John J. Murdock will arrive at Indianapolis next week and is said to have asked some Chicago agents to come down and talk with him.

Will Select Holmes.

Bert Levey will arrive here shortly and will most likely appoint Coney Holmes his Chicago representative.

BIGGER SUCCESS THAN EVER
Mollie Williams
With "The Crackerjacks" Co.

ONE "LITTLE" RIOT
DON BARCLAY
"THE FRISCO BOY"
America's Youngest GROTESQUE DANCER
Palace Hotel, CHICAGO

"LAST HALF" BILLS (NOV. 3-6.) Sullivan & Considine Houses.

Hamlin—Youngman Family, Alber's Polar Bears, Stanley Sextette, Rathskeller Trio, Archie Guerin and Klein & Clifton.

Republic—Madame Gertrude, DeHollis & Valora, Lew and Ethel McPhee and Dan Roby.

White Palace—Dave Rafael & Co., Boyle Brothers, Irma Pritchard and two to fill.

Morris Houses.

Clark—Musical Geralds, Irwin & Herzog, Ed Blondell & Co., Tony & Norman and The Three Yoscarrys.

President—Preston Kendall, Ollie Leslie Hasson, LaVelle & Grant, Neil McKinley and Kirksmith Sisters.

Linden—Teed & La Zelle, Connella, Sadie Carson McDonald & Co., Ferguson & Passmore and Prentice Four.

Buchanan Houses.

Verdi—Melroy Trio, Clothilde & Montrose, Martinez & Martinez, Carroll Drew and Herbert O'Connor & Co.

Cox Houses.

Century—Jacobs & Sardell, Watson & Dwyer, Donna Myrra & Co., Emmie, Adelaide Keim & Co.

Sheridan—Great Parker Co., Genevive Victorla, Four Musical Cattes, Ed Meredith and "Snoozer," Clifton Allen Players.

Americus—Merriel, The Stillmans, Arthur, Richards and Arthur, and Tom Linton's Cannibal Maids.

Franklin—Mortimer Sisters, Henry Brothers, Kramer & Willard, Raymond Smith & Co.

American—Musical Bensons, Flauvette & Vernon, Ethel Wilson, Daisy & Chase.

NEW ACTS IN CHICAGO.

Joe Tinker at American Music Hall next week.

Stanley Sextette at Hamlin Nov. 3-6.

Sadie Carson McDonald & Co. at the Linden Nov. 3-6.

Preston Kendall at the President Nov. 3-6.

Mme. Bernice and Polar Bears at Verdi next week.

Donna Myra & Co. at the Century Nov. 3-6.

Arthur, Richards & Arthur at the Americus Nov. 3-6.

Sicilian Trio at the Casino Nov. 3-6.

FOUR AMERICAN GYPSY GIRLS TO OPEN ON ORPHEUM TIME.

Charlotte Sherman's Four American Gypsy Girls, now playing at the Star, open on the Orpheum time in a few weeks. They have been playing the best time to be obtained from the W. V. M. A. for several weeks counting on this tour and it was generally agreed that it would come sooner or later. When the girls go to St. Louis again it will be the third time in that city within a year.

"Daisy" Hodgini Here.

"Daisy" Hodgini, the circus name of Albert Hodgini, who dresses as a woman with the Ringling show, is in Chicago the guest of his sister, Madame Bedini.

Star Bill Next Week.

Sioux Indian Quartette, Sampson & Douglas, Arcola & Co., Hanid Alexander, Wilson Brothers, Joe Jackson and Dick Crolius & Co.

Booked by W. V. M. A.

Carey, Holmes & Wells have been given a route by the W. V. M. A.

Wanted, Two Young Ladies
With professional experience, as leading lady and soubrette
Address mail, CHAS. SPINKS, 1243 Monroe Street, Chicago, Ill.

Re-engagement over the Sullivan & Considine Circuit
PELHAM HYPNOTIC SCIENTIST
Direction CHRIS O. BRONN

—EVA— —FREC— —LULU—
CAREY, HOLMES & WELLS
TWO GIRLS AND A MAN
"Neat, Nifty, Natty, and Nice." Watch for Our Next Ad.

"NUMBER 44"
A DRAMATIC RAILROAD PLAYLET
By LANGDON McCORMACK
Special Feature—SULLIVAN & CONSIDINE CIRCUIT
DIRECTION FRANK BOHM, 1547 Broadway, New York City

A NEW ACT IN VAUDEVILLE THAT IS WORTH WATCHING
AL CHRISTENSEN & SPILLARD WILL
"THE CZAR OF RAGTIME" IN PIANO PYROTECHNICS
"THE BOY WITH THE SILVER VOICE" IN CHARACTER SONGS

VAUDEVILLE AT THE KEDZIE THEATER, CHICAGO.

AS SEEN BY Z·A·HENDRICK The SHOW WORLD ARTIST. OCT. 27th 1910. WM. B. MALCOLM—MANAGER

A SCENE IN THE TAXICAB

"JIMMY"

WE CAN'T GO ANY FARTHER BECAUSE THE WHEELS ARE ALL TIRED

ROSE LANGDON

MEOW

HONK HONK

GET BUSY TOOLS

FLAT TIRE BOULEVARD

ONE OF HARRY LANGDON'S AUTOS

W.V.M.A.

"EDDIE" HAYMAN
WHO BOOKED THE SHOW

I MUST HAVE RUN OVER A CAT BECAUSE I SEE CATSUP ALL OVER THE WHEELS!

SPEED LIMIT 25 MILES PER HOUR

HARRY LANGDON

SKETCH

HENDRICK

THE LANGDONS

"A NIGHT ON A BOULEVARD"

OH HAPPY WEDDING DAYS

STOP STOP STOP IT!

MY CAVALIER VOICE MUST BE ENDING

I WILL GIVE YOU A CORRECT IMITATION OF A NEW YORK GIRL COMING HOME FROM CONEY ISLAND AT FOUR A.M. ETC, ETC

THE VANISHING CARDS

KY YI

QUACK

IN (ENGLISH) GEORGE REUSCHLING
IN (CHINESE) "RUSH LING TOY"

PEARL STEVENS
SINGING COMMEDIENNE

FRANK BUSH
THE ECCENTRIC MONOLOGIST

RUSH LING TOY & CO.
IN THE MYSTIC CREATION "A NIGHT IN THE ORIENT"

I'M NOT GOING TO WEAR ANY MORE C/B CORSETS

WHY DO THEY CALL ME THE "GIBSON GIRL"

RED

THE RED CIRCLE TWINS

ASLEEP IN THE MORNING AT SUNDOWN

NATURE WILL DO THE REST

RED

HOWARD MARCO
-AS-
"SO SHORTY"

HOWARD BEING THROWN INTO ORCHESTRA

TABLE

JAMES MARCO
-AS-
"SO LONGY"

AN ALL "WHITE RAT" AND A·A·A BILL.

JIM MARCO
FRANK BUSH
GEO REUSCHLING
HARRY LANGDON

PEARL STEVENS

ROSE LANGDON

WHITE RATS

Z. A. HENDRICK—KEDZIE THEATER.

POLITICS FROM THE SHOWMAN'S STANDPOINT

Establishment of Another Coney Island Near Columbus Is a Little Issue in the Ohio Campaign—Review, Current and Reminiscent.

BY DOC WADDELL

Columbus, Ohio, Nov. 3.—This state is all heated up. There's a hot time in the old commonwealth. "Politics," expiains—covers the ground. Next Tuesday is election day. The way for the showman in Ohio in casting his ballot is plain. The big fight is on the governorship. The Democratic candidate is Judson Harmon, present Governor of Ohio. From him and his aides show people have nothing to expect. His speeches to date have been loaded with spleen against Hon. George B. Cox, the Cincinnati political boss. The profession is aware what the man Cox has done for every member of it. His holdings in the theatrical world tell the story. Hon. Warren G. Harding, the Republican standard bearer, is a known friend to show folk. Those who surround him are the same. Our friend, George B. Cox, with his assistants, "Rud" Hynica and "Gerry" Hermann, made Harding's nomination possible. It is to the interest of every showman that Harding be elected governor. It is also vitally important that a Republican legislature be voted in. And in the matter of Member of the State Board of Public Works, the Hon. George H. Watkins, present Republican incumbent, against whom the arrows of malice and slander have been hurled unjustly, should be returned a victor. I size all this up from the show people's standpoint.

That magnetic character, the Hon. Joseph Benson Foraker, was induced to take the stump for the Republican party. After his first speech at Marysville, because he cleverly slapped "Teddy" Roosevelt (who, by the way, is talking too much—a habit that put Bryan in bad and which will eventually drop the curtain on the strenuous ex-president), his enemies got busy and induced a telegram to be sent from Republican State headquarters eliminating him from further oratory in the campaign. I am reliably informed that the telegram was wired without the knowledge of "the powers that be." I hear the sole, exclusive author of it was Malcolm Jennings, secretary of the Republican State committee, who not long since shoveled my snake stories into the sanctum of a paper in the middle section of Ohio. Really now, when you look up at the building occupied by the State committee, in every window and crevice and crack you can see some part of the head of Malcolm Jennings. Well, the telegram brought the Forakerites to "present arms" and as a result Foraker will resume his speechmaking tour. There never was a time Foraker was not a friend, true and loyal, to the profession. They will stand by him and follow his advice in this campaign, and don't you forget it! The election of Harding and the Republican legislative candidates means laws favorable to show people. The re-election of George Watkins, as Member of the Board of Public Works, means the carrying out of his idea to convert Buckeye Lake, near here, into a Coney Island or Luna Park. While all this is going on I wonder if the "two-by-fours" Mayor of Columbus, George Sidney Marshall, will wake up and be a good fellow.

I was talking to a showman the other day and he had the Socialistic bee bad. He argued that under Socialism each and all would have a good living. He admitted that the Socialistic party must be composed of people from the Republican, Democratic, Prohibition and all other different parties; that is, it would draw from the ranks of all. He could not tell me just what would be the thing that would put a fellow on top under the Socialistic system. He knew money was the possession that placed any one high-up under the present order of affairs. He admitted that the shrewd and the cunning got the dough these days, and that if you would divide all the money and property of the world pro rata it would only be a certain length of time until the shrewd and cunning had it all back again. Before we were through talking he saw that the shrewd and cunning under the system of Socialism would have the best of things; that a money-maker is a money-maker anywhere; that with the right race all would be honest and right; that Socialism or no other party is an organ of reproduction; that the real issue and proposition to contend for, practice and carry out, is: "Born Better Babies!" I tell you, my friends, there is nothing for the show folk in Socialism. And "New Nationalism" is in the same category. The showing of one's teeth, killing lions, forming an Ananias club, and using adjectives, will never improve this nation. Abraham Lincoln was so different. He, you know, stands next to the Savior of Mankind.

"Get There" Route to Put Show Folks on "Easy Street."

I have tried with all the might at my command to have the boys and girls of the profession on the "Get There" thoroughfare so that when age has firm hold and they are looking in the direction of the final end they will be on "Easy Street," at peace with all the world. The other day I met, for the 999th time, more or less, Uncle John Richardson of Cambridge, Ohio. It is such a pleasure to be in his company. He is one of the grand old men of circusdom, an example to follow in the way of being well and comfortably fixed. While I use the term "old" do not for a moment imagine that Uncle John can't get around lively. He's as bright as can be, friskier than a colt, and a "Beau Ideal" among the fair sex. His active campaign in circus life was in the days of the old wagon shows. He traveled principally with the John Robiinson circus. The country, in parts, then was wild, wild, wild. There was blood on the moon and on the earth where it moved. That old show went right into the Dark and Bloody Grounds when the Hatfield-McCoy feud was a beaut. It went against every feud in "Old Kaintuck," and in each and every instance the John Robinson fellows compelled the feudists to sit down and be good. This show was never whipped. So says the diary of Uncle John Richardson, which to this day reveals the truth of the old wagon show, stand by stand. My friend Richardson possesses not only these veteran records, but also has the largest and best collection of circus photographs I know of. Uncle John Richardson's mission with the show was playing a horn in the band. No large salary connected with this, but he saved the pennies. He had an eye to the future. Saving enabled him to invest. He began to make money, accumulate, own property. He was temperate in all things. He never run mad along the "Wine, woman and song" lane. The day came when he could quit the circus and retire. At Cambridge his property holdings are a fitting tribute to his good sense and clean will power when he worked for others. Those in his crowd who did not as he did—who took the other course, who drank, caroused and gambled, can testify to the truth of my story and no doubt give better advice for right, frugal, saving living on the part of show people than I can. However, young people just starting out in the profession and all not too old can take it from me:

Join the best secret orders. Carry the best life insurance, also accident. Associate with the best people. Practice the Golden Rule. Be honor bright. Save the pennies. Invest in real estate.

Hagenbeck Supplying Animals for World's Largest Zoo.

The new Zoo at Rome, Italy, is the largest in the world. The animals for it are to be furnished by Hagenbeck, of Hamburg. This week he shipped more than 2,000 wild animals to this Zoo. The trip will take up eight or ten days from Hamburg to Rome. The trains will be special and the cages adapted to traveling. The giraffe is caged lying down. If permitted to stand with its head through a hole in the car roof decapitation would occur at the first tunnel. The train will halt occasionally to allow the giraffe to exercise. This news comes from Sol Stephan, the Hagenbeck American agent. Close on its heels comes the fact that poultry raisers throughout Ohio have adopted a method to make hens lay in the winter season. A son of a retired minister tried cackling in the hen houses during the winter months and he found out it made them take to their nests and lay. As an improvement the preacher-farmer made phonographic records of his six best layers' triumphal songs, and now when winter comes sets up the phonograph in the hens' boudoir. He works the machine an hour a day through the winter and has 60-cent eggs to sell without storing them. Those with poultry farms in Ohio are following suit. Talk about this state going Democratic? Never.

August Hoff, near Conneaut, Ohio, who has relatives in the circus business, had a chicken dinner recently. One rooster he had difficulty in killing. After cutting its throat he put it in a woodbox, and when he opened the box, expecting to find the rooster dead, it jumped out and ran. He killed it the second time and investigation revealed that it had two hearts. I remember at a cock fight near Chillicothe in the days of Jim Caskey and Harry Weldon, a cock was thrown in a barrel for dead, and in the early hours of the morning it was alive and crowing. When it died the second time a post mortem showed it had two hearts. The above stories recall when I was press agent for Bostock that I dug for facts and I found many of them. But I found a great wail going up, a sort of knockers' club, who insisted that I boomed myself and my stories were the sheerest rot. The picture of the baby lions at the Cincinnati Zoo brings forcibly to my mind the cubs of the Bostock Zoo at Indianapolis, which with the assistance of Sol Hathaway, the oldest editor in Indiana, I took to the Hathaway home. Say, those little lions frightened the neighbors out of the house and destroyed the bric-a-brac of the Hathaway parlor. On the return trip to the Zoo we boarded a street car that was crowded. Passengers soon made room for us and huddled and jammed up toward the front vestibule. The cub Sol had was clawing his wrist, so tearing it that blood flowed profusely. The conductor, afraid to come up and collect the fare, wrote on a piece of paper where to leave the car fare and handed it over to us. In trying to have the baby lions photographed one of them growled fiercely and the artist flew the coop—disappeared out the back way.

SHORT NOTES ABOUT PEOPLE AND THINGS

Wild West shows, big and little, got the money the past season. Hill & Flourney and their wild west aggregation are wintering in Columbus. Milt. Westlake induced them to winter here. They are quartered on North Hague avenue and have a tract of eighty-six acres for their stock. It is said they will open next season at Pabst park, Milwuakee.

The Ohio state board of agriculture had arranged to make announcement of the winners of prizes in its acre corn yield contest that has been in progress this year under its directions, at the annual meeting of the board in January, but the management of the National Corn Show has requested that the announcement be postponed and made at the great "Corn Banquet" that is to be held at the close of the great Corn Show January 30 to February 11, and the state board will probably decide to do so at its next meeting. Interest in these contests is growing rapidly. Last year there were but nine contestants. This year there are ninety.

The Columbus Gallery of Fine Arts has announced its program of lectures, exhibitions and talks to be given this winter. November 30, Charles H. Caffin, art critic of Harper's Weekly, on "Dutch Art of the Seventeenth Century." Date in January, not yet fixed, Robert Henri, of Cincinnati, on "The Modern Art." March 20, J. Horace McFarland, President American Civic Association, "Crusade Against Ugliness." May 29 the Art school will hold its commencement. June 5 the Gallery of Fine Arts will hold its annual meeting and elect officers.

Miss Beatrice Benton, one of the pretty chorus girls with the "Jolly Bachelors" company, that played the Columbus Colonial for a week, is the possessor of a tortoise shell Angora cat. An afternoon at home was arranged for Miss Benton by her Capital City admirers and her cat was to be a guest of honor. Naturally Miss Benton desired that tabby should be properly presentable. So she called up a dry cleaning establishment.

"Hello, is this ———'s dry cleaning establishment?"

"Yes."

"You advertise that you do all sorts of dry cleaning, don't you?"

"Yes, we certainly do."

"Well, I have a very particular job on hand, and I am willing to pay whatever is right, if you can do the work."

"I am sure we can please you."

"Well, what will you charge to dry clean my tortoise shell Angora cat?"

"A cat! Great scat! Madam, this is not a jest foundry."

"And I am not jesting. I have a cat that I want cleaned in time for a party, and with this changeable weather I do not want to risk a cold by giving it a regular bath."

"Well, I am sorry to say that the last time we dry cleaned a French poodle, although the job was eminently successful, the dog took a fit and died. Since then we have strictly cut out the live stock business. I am sorry."

"And so am I, because I really must get kitty cleaned for this party."

Miss Benton gave tabby an old-fashioned tubbing with soap and water and carefully dried her in the sunny side of a room. At the party the visitors admired and petted the cat as it purred and licked up large quantities of cream just like a spoiled society beauty.

At last it has been demonstrated what force is required to hold up the torrent of traffic to London's square mile of business houses around the Bank of England when the stream of commuters pour out of the city terminals about 8 and 9 o'clock in the morning. A letter to Dolph Risley (The Great Livingston) who is living in Columbus at the Hartman Annex on the sheckels and laurels he won abroad, reveals the force. Two monkeys did it. They were frisky monkeys—mother and daughter—and were on their way to an animal dealer's shop. They broke out of their cages in the Liverpool Street station. The monks got to the roof of the station with three skips and a jump. The commuters gave up hurrying to their offices and began to think of suitable excuses for being late. The monks played high jinks to the great detriment of London business habits. They were retaken by two expert monkey catchers.

SAMUEL RICHARDSON

Retired Circus Man of Cambridge, Ohio, Who is An Example of "How to Get There."

THE STAGE SONGSMITHS AND THEIR WEARY WORK

Straight Tips on Scores of Lyrics That Have Happened Into the Hands of THE SHOW WORLD'S MUSICAL EDITOR.

By C. P. McDONALD

CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS

For the Guidance of Performers and Music Dealers

CLASS E—EXCELLENT	CLASS P—POOR
CLASS G—GOOD	CLASS A—AWFUL
CLASS M—MEDIOCRE	CLASS Z—Should be Ignored

Numbers Review in this Issue, and their Classification

"HONEY, I WILL LONG FOR YOU." Class P.
"CEASE, SWEETHEART, CEASE." Class A.
"MAMA KNOWS, BUT SHE WON'T TELL." Class P.
"WHEN YOUR HAIR WAS IN A CURL." Class P.
"OH, YOU BLONDY." Class P.
"WHY DON'T THE BAND PLAY DIXIE?" Class P.
"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE." Class M.
"IS THERE ANYTHING ELSE I CAN DO FOR YOU?" Class P.
"DOWN WHERE THE BIG BANANAS GROW." Class M.
"LITTLE MAID OF OLD CHICAGO." Words, Class P; Music, Class G.

Five new publications of the Jos. Morris company await our unbiased judgment—five new songs, neither of which bears any semblance of originality or merit. The word writer in each instance is the same, a person of the name of Arthur Longbrake, who seems to have much prestige with the Morris company. Apparently this is his only asset, for his lyrics are unpolished, nonsensical and absurd. In only one of the five numbers before us does he show a flash of even mediocre ability. This particular song,

"HONEY, I WILL LONG FOR YOU,"

is the best of the entire lot, and this criticism pertains alike to both words and music. Even this ditty is filled with commonplace phraseology and rhymes which long ago were in their heydey. Ed Edwards wrote the music, and it, too, is unfinished and of no value. The best thing about the entire lot is the title page to this song, which is by Etherington, and which is an exceptionally good drawing. His color scheme, however, is faulty and detracts much from the effectiveness of an otherwise good cover.

"CEASE, SWEETHEART, CEASE," is the most foolish set of words we ever expect to read. Longbrake has endeavored to wax humorous, and the result is a lyric which is as funny as a wagon load of coffins. Edith Barbier is the musician in the case, and her efforts to put melody to the words sound as though she had employed a crutch. The title page, by Jenkins, is equally as barbate and crude.

"MAMA KNOWS, BUT SHE WON'T TELL," is the story of a willful young lid who discovers many things which Mama refuses to explain to her. Examples of humor: A milkman brings a baby to her neighbor's home. The child wonders how far ahead babies must be ordered. "Mama knows, but she won't tell." She goes to the country and there marvels that all the cows, save one, are milked. Why the exception? "Mama knows, but she won't tell." There are more verses, but the ideas contained in the two cited will give one a fairly good insight into what the rest are. The only redeeming feature of the song is that Mama is a lady and undoubtedly has her own reasons for not enlightening her infant.

"WHEN YOUR HAIR WAS IN A CURL" bears the name of Tom Sherman as the melody maker. Sherman's tune is poor and reminiscent, but it suits Longbrake's words, which form a narrative of the old days. A young lover pleads with a maiden of his childhood days to become his wife. But it seems the sweet young thing is attracted by the bauble of wealth which another suitor dangles before her enchanted eyes. What is the sentiment of childhood, when her hair was in a curl, compared to the best happiness that money will bring? Why, nothing. And with a flounce of her skirts she dismisses the argument of the childhood sweetheart. "Ah," he prophesies, "you'll recall the days gone by, and each thought will bring a sigh for those sweet days when your hair was in a curl."

Act II: "Riches then she wed and her happiness then fled, but she learned it all too late." And sitting by a cheerless fire and gazing into a blazing grate, she realizes what a perfect little ninny she was to marry this wealthy paragon. And she recalls them words, softly spoke by the childhood chum, and knows now they was true. Waiter, a dash of tabasco in me oyster stew, if you will be so kind. It's the same old time-honored tale that grew whiskers and doddered around on a cane a decade ago. And to make his effort complete in every detail, Longbrake rhymes "curl" with "world."

"OH, YOU BLONDY," serves to drop the curtain on this tear-stained review of things Morris. The conventional eight lines of padded folderol go for a verse, and the chorus is strung together with moss-grown phrases such as "you've made a hit with me," "oh, you kid!" "tell it to me," "don't tease, oh, please," and "hon." As we prefaced our remarks, Longbrake has much prestige with the Morris company.

AMATEUR SONG WRITERS!

IF YOU FEEL DISPOSED TO PAY A PUBLISHER FOR PRINTING YOUR WORK, PATRONIZE ONE WHOSE IMPRINT IS RECOGNIZED IN THE PUBLISHING WORLD. HE'LL DO A MUCH BETTER PIECE OF WORK THAN WILL THE SMALLER "SHARK," WHO HAS NOTHING TO SHOW FOR HIS ALLEGED "SUCCESS."

Tho Victor Kremer Company offers a song by S. J. Raber entitled, **"WHY DON'T THE BAND PLAY DIXIE."** We marvel that it is being pushed for a hit song, for it has nothing that commends it to us. It is burdened with bad rhymes and poor musical phrases, and the English-as-she-is-spoke element predominates. Then, too, these "Whydontthebandplay" and "Dixie" things are overdone. Aside from its poor words, unoriginal title, and known-before-it-is-heard music, the song is all right, for the arrangement is exceptionally good.

AMATEUR SONG WRITERS!

THE SHOW WORLD WOULD LIKE TO HEAR FROM AMATEUR SONG WRITERS WHO HAVE BEEN "STUNG" BY THE "SHARK" PUBLISHERS. TELL US YOUR EXPERIENCE. WE'LL PRINT IT. EXPOSE THE FAKERS!

William Cahalin and Robert F. Roden have written the words for a story song which they have named **"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE."** Once more a southern girl becomes a northern bride, once more we have the blue and the gray clasping hands, once more we have the dear old songs of Dixieland. Barring its set expressions and long worked over rhymes, the lyric is not to be condemned, for it is a good one of its kind. We fail, however, to grasp the significance or see the continuity in the two opening lines: "The train is speeding on its way to sunny Tennessee, though Tennessee is many miles away." We gather from this versification that it is an unusual thing for a train to speed upon its way when the point of destination is situated any great distance from the starting point. But why be hypercritical? There are far worse discrepancies in a thousand other songs. The music is by J. Fred Helf, and it is good, though slightly reminiscent. In its entirety "When a Boy From Old New Hampshire Loves a Girl From Tennessee" is not a bad song, nor is it anywhere near as good as some others Helf has in his catalogue. Helf is working hard on it, and this should augment the sales to a certain degree.

Irving Berlin, one of our champion smut writers, gives us a new one in **"IS THERE ANYTHING ELSE I CAN DO FOR YOU?"** Evidently this song is meant for a novelty, and it is one. The idea of a fair young damsel sending her sweetheart to a stable to chop wood is novel, isn't it? It is to be taken for granted that she also would send him, should occasion arise, to the drawing room for hay for the horse or to the grocer's for pink ribbon. The words are absolutely colorless, lack refinement, and are silly in the extreme. Ted Snyder is the composer, and his melody is far ahead of Berlin's words. (Ted Snyder company.)

Louis Weslyn and Ted S. Barron are the authors of **"DOWN WHERE THE BIG BANANAS GROW,"** a Witmark publication. The song has attained quite a little vogue, but we do not look for it to go forward by leaps and bounds. As these tropical songs go, this one is not up to the standard of the best, either in words or music. Neither Weslyn nor Barron has exerted himself and the result is a song of only mediocre merit.

James S. Sumner was a little overambitious when he endeavored to write both the words and music of **"LITTLE MAID OF OLD CHICAGO,"** a new Harold Rossiter Music company publication. He should have been content with writing the melody, for it is a swingy little two-four thing and impels one to join in. The words are, however, the same old expressions that have ceased to be impressive, and lack conviction. But, as some of our best writers argue, who hears the words when a song is "rendered?" Such being the case, Sumner has a good song. Otherwise we'd be tempted to say that he has hurt an otherwise good song by writing his own lyrics.

AMATEUR SONG WRITERS!

BEWARE OF THE PUBLISHER WHO TAKES ADVANTAGE OF YOUR IGNORANCE OF THE BUSINESS AND CHARGES YOU A FIXED PRICE FOR PUBLISHING YOUR MANUSCRIPT. HE IS NOT IN THE BUSINESS FOR YOUR WELFARE.

AMATEUR SONG WRITERS!

FROM TIME TO TIME SCHEMES TO SEPARATE THE UNWARY FROM THEIR MONEY HAVE BEEN AFLOAT IN VARIOUS PARTS OF THE COUNTRY. NUMEROUS "SHARK" PUBLISHERS NOW ARE ADVERTISING EXTENSIVELY FOR SONG POEMS AND MUSICAL COMPOSITIONS BY AMATEUR SONG WRITERS. THEIR ADVERTISEMENTS AND LITERATURE ARE ATTRACTIVE AND ALLURING. YOU WOULD GATHER FROM A PERUSAL THEREOF THAT VAST SUMS OF MONEY ARE TO BE MADE FROM THE MERE PUBLICATION OF A SONG.

THE SHOW WORLD ISSUES THIS WARNING IN YOUR BEHALF: BEWARE OF THE "SHARK" PUBLISHERS WHO CHARGE YOU FROM $35 TO $50 FOR PUBLISHING YOUR SONG. YOU WILL NOT RECEIVE FROM THE SALE OF ANY SUCH SONG THE EQUIVALENT OF YOUR INITIAL EXPENDITURE.

REVIEW VERY EXTRAORDINARY!

"NEVER TRUST A FRIEND IN THE GAME OF LOVE." Class: The Best Love Ballad Ever Written.

Our talented and alert office "devil," realizing the great emoluments to be gleaned from a successful ballad, but spurning the sordid pursuit of predatory wealth and wielding his graphic pen for art's sake, has blossomed forth as a writer of the Chas. K. Harris school of songcraft and modestly presents his maiden effort, which we take pleasure in producing.

The Show World is strong for amatcur talent, but knows much of it will lie dormant and never come to the surface without due and proper encouragement. Here, then, kind friend (quoting the salutation of some of our foremost "shark" publishers) is a bit of work the like of which never has been attempted by Edwin Markham, James Whitcomb Riley, or Wallace Irwin. The Show World believes it has unearthed a genius of the purest ray serene. That he soon will be the pier of even our most gifted ballad writers is self-evident—in fact this initial piece of masterful rhyme and meter, we fully believe, inaugurates a style of ballad which cannot but become tremendously popular.

The Show World in furtherance of its desire to promote the work of such authors as our own Izzy, whose gift of divine afflatus is pronounced, but whose modesty prohibits their panhandling for notoriety, hereby institutes a contest with a most valuable reward. To the genius who submits a poem tho equal in pure sentiment and scholarly finesse of Izzy's we pledge ourselves to present a copy of our magnificent Christmas issue absolutely free of cost. This contest closes December 15. Take advantage of it—it is worth striving for, and will not be renewed. List:

"NEVER TRUST A FRIEND IN THE GAME OF LOVE."

(Words by Isadore Schrier)

It was in a garden after the sun went down,
And in a bunch of daisies stood Betty and Brown;
For they were lovers who had come out to spoon
Underneath the bright silvery moon.
Brown said that I've a secred to tell you
Thats as most important to me as you.
Betty thought he'd say I love you as the Sky is gray,
But she was greatly mistaken when she heard him softly say.

(Chorus)

"Never trust a friend in the game of love,
For he is lible to be the gay turtle dove.
Know I heard of such cases afore
That Happened in the days of yore;
A friend on day took away the girl of my brother;
My father hath said that is was the same way with my mother.
So never trust a friend in the game of love,
For he is lible to be the gay turtle dove.

Know listen girles I've a secred to tell
That I have a beau and he is pretty and well.
Know one of the girles was a gay and bright one,
Who would bett she would ratter be married than have a year of fun.
That night she got next to and won the love of Brown,
And Brown gave her a gay white gowne,
So they could go upon their hooneymoon through the gay white bay;
When Betty saw they go you could hear them softly say:

Otto Floto's

COLUMN

"HACK" HURLS A DEFI

Arrival of Big Fellow in America Gives Wrestling Game Boost—Itching for Bout with Gotch.

Denver, Col., Nov. 1.—With the arrival of Hackenschmidt in America, it begins to look as if the wrestling game is to enjoy a boom such as it never enjoyed before. Not the sole arrival of Hackenschmidt makes this possible, but the manner in which he has declared himself. I saw a letter from him recently to Jack Curley in which he wrotc: "I shall make my name a household word wherever the athlete rules. It is my intention of clearing the decks of all aspiring candidates to the championship title. No one is harred. I want to show them the real Hackenschmidt this time, and not the imitation they unfortunately witnessed on my former appearance. I held Gotch too cheaply for the simple rcason that previous to that meeting I had never met a man that could make me extend myself and for that reason hecame careless and failed to train. When we meet again—and meet we will, for the American public is too fair-minded to uphold Gotch if he refuses me this opportunity—it will be different. I want to qualify this statement a little and say that if Gotch is sincere in his retirement and if, as he says, he has forsaken the mat for all time, then I am simply unfortunate under the circumstances, and I would be the last man to challenge an athlete who had retlred, and bid for whatever little publicity such a challenge carries with it. My statement goes for Gotch if he will consent to re-enter the arena and meet me. If he refuses and remains in retirement, then I am ready and willing to meet all comers that present themselves."

It may not be generally known by the rank and file who have followed the career of George Hackenschmidt that the great athlete is one of the richest wrestlers in the world. His wealth is estimated at $1,000,000. Jack Curley says that while he was visiting with Hackenschmidt in England the past summer the "Russiaan Lion" received something like forty odd thousand dollars in dividends from the different enterprises in which he is interestcd. Many will ask why a man so rich still continues at the game. That's it. Hackenschmidt is so in love with the sport that riches cut no figure with him. In addition to it all, he wants to wipe out the one stain on his record sustained in America, and he comes to this country with that sole object in view. For that reason it's quite plain that no monetary consideration could have brought him across the ocean. Love for the sport and the vindlcation of the world's greatest athletic record were the inducements that favored Curley when he signed the contract with the famous wrestler to make the tour.

Why Reformers Don't Yell About Football.

When we take into consideration that the football season has just begun its career for this ycar and nine deaths are already recorded we are forced to tip our hats and say that prize fighting is brutal. Where are all these reformers that shout themselves hoarse evcry time a fight is to be staged and want it stopped and prevented—this class of long-nosed busybodies who make life a burden for the governor of the state in which the contest is scheduled to take place? They are numbcred among the missing now. There is but one explanation for it. Not that they are fond of football and not but what they are opposed to it as they are to all manly strenuous sports. That's not the reason. The whole trouble is they cannot secure the publicity in the press throughout the country opposing football that they get opposing prize fights. That's where the whole trouble lays. Take away this publicity from them and there would scarcely be a voice raised against the boxing game.

Tom Sharkey's Huge Joke.

The latest hope of the white race seems to be none other than our former friend of the padded mitts—Tom Sharkey. While in New York recently I was told that the sailor spends three or four hours a day over at Sheepshead Bay punching the bag and taking long jaunts on the roads of that resort. He has been trying to keep that fact under cover, but it leaked out. The fact that he is going to fight Johnson has not leaked out; the fact that he is doing a siege of training is now public gossip. Strange as it may seem to those who knew Sharkey well and his great efforts to secure all the publicity possible, it is proving a real surprise. It can't be possibble that the former mano-war's-man has serious intentions of facing Jack Johnson. If such were really the case what a funny subject for a cartoon it would furnish for Springer, Goldberg or Tad. It makes me laugh even now to think of it. The real truth of the matter is that Tom is training his muscles so that he can shovel the snow from in front of his Fourteenth street resort this winter and save the money it would cost to have some one else do it. Shrewd financier, this fellow, T. Sharkey.

Papke Making a Big Killing.

From the meager reports we get from Australia regarding the victory of Billy Papke, it is learned that the "Illinois Thunderbolt" has scored tremendously in Hugh McIntosh's bailiwick. Not since the time that Captain Morse, of the Alameda, invited Bob Fitzsimmons as his guest to cross the Pacific and come to America to battle have they seen anything with such a wallop as Papke uncorked on his initial performance in the Stadium. Papke, of course, is the best of the quartet that went to the Antipodes. I don't look for Thompson, Clabby or Bronson to duplicate his performance. The rest of the boys, however, will give a splendid account of themselves. They may meet with a defeat or two, but they will always fight from start to finish. With Johnny Summers over there it's not going to be easy for Bronson, for the boy that can put it over the little Briton in his own class will have to travel at a fast gait. Papke, on the other hand, will make a clean sweep of the works.

Fighters Always Poor Managers.

Harry Foley, who went east with Monte Attell and Jack McCarthy recently, told me the story of how he begged Joe Thomas not to meet Stanley Ketchel in that bout at Marysville. That was the first meeting between them and even on that occasion Ketchel knocked Thomas out in the ninth round, but some one pulled the bell cord and fully ten minutes had elapsed before matters had been straightened out and the bout resumed. By that time Thomas had recovered and was able to continue. Foley says that a friend of his had tipped him off that Ketchel was the toughest thing in the world of his size and when Thomas insisted on meeting him, he (Foley) refused to accompany him. It was only after Thomas had sent five telegrams the day before the fight that Harry went to Marysville. It was a good thing he did or Thomas would have been beaten that day. It's the old story about fighters trying to do their own business. Where one is successful, ten fail. For that reason a good live manager is worth all he gets to a fighter with championship aspirations.

Young Corbett on the Toboggan.

Those who have not seen Young Corbett for some ttime will hardly recognize the dapper little chap we used to know. Saw him in New York recently standing on a corner and was surprised how he has aged. Truly, he made a sad mistake when he did not come back to Denver after his bout with McGovern. The Great White Way proved his undoing, as it has that of so many fighters before him. Time was when he was a most welcome guest among the "inner circle" of New York sportdom. When you're down and out, however, the friends of old soon forget. It has always been so and will he so as long as the world lasts. They all love and follow in the wake of a winner—but a loser—well, it's the side-step and the icy stare for him whenever he heaves in sight. To be candid, Young Corbett could do better in Denver right now than he is doing in New York and it's a wonder he don't turn his face to the city where he first gained fame and glory.

Attell-Driscoll Bout a Possibility.

Abe Attell is the busy little bee these days. Hc is flitting all over the country meeting all kinds of featherweights, good, bad and indifferent, and he is laying away a little money. Abe is a natural gambler and just show him the prices marked against a horse and you can separate him from his coin like taking candy away from a baby. Lately his wife has appointed herself guardian of the exchequer and Attell has stowed a little of his earnings away. He fought in Kansas City on Monday and in New York Thursday of the same week, while Saturday night found him in Baltimore. That is moving about some, to say the least. There is one thing certain, no boy anywhere near his weight has a chance against him in the ring. Efforts are being made to arrange a match with Jem Driscoll in England. Attell has given it out that he will go to England and meet Driscoll if the financial inducements are of the proper dimension.

Notable Addition to Show World Staff

Show World readers will find in the current issue the first of a series of carlcatures by Peter Llanuza and we take this occasion to announce the addition of the well-known Chicago cartoonist to this paper's distinguished staff of artists.

Mr. Llanuba, for the past couple of years, has been the sporting cartoonist for the Chicago Record-Herald, the Sunday edition of which each week bears a full-page poster-illustration by the well known young artist. His work is known for the grasp of character Llanuza displays, as well as a dashing style of technlque.

Llanuza began his newspaper work in San Francisco as sporting cartoonist for the San Francisco Bulletin. After the quake catastrophe he came to Chicago and executed the dramatic cartoons that graced the Sunday page of the Examiner. Later he dld the front-page cartoons for the Inter Ocean and was soon called by the Record-Herald.

ASHTON STEVENS ILL AND MUST REST

Clever Dramatic Reviewer on Chicago Examiner Will Spend Vacation on the Coast.

Ashton Stevens, one of the brightest and most entertaining dramatic reviewers of Chicago, and who has been with the Chicago Examiner for the past year or so, has been compelled to give us up his desk and go West on account of failing health. Mr. Stevens first came to notlce on the Pacific coast, and later went to New York. He was finally sent to Chlcago, where his interviews with players brought him into much prominence. Mr. Steven's place has not been filled as yet, and the dramatic reviewing on the Examiner is being done by men assigned to it from day to day.

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FRED MACE'S SPLATTER

Mozzle and Broka to the Gonsa Mishpoka

Glad Tidings! Not the Tall and Uncut but the Wicked City for the Writer—Splash.

Begging Your Pardon before I say anything more because this is going to be rather a short page this week on account of night and day rehearsals. We open at Davenport, Iowa, Monday next, and as I have to be letter perfect, sober and industrious all this season, it will be necessary for me to devote all my time to the interests of "The Chocolate Soldier" until we open. After this week I will write some splatter from the different cities which I visit this season. Wish that the readers would not forget to kick in with some advertising matter for our Christmas number. I have a promise from our general director that for every hundred dollars' worth of advertising which comes in through my efforts, I will be credited with one of those "puss cafe" hats. So help me get the fancy headgear. Here goes for the SPLASH.

Uxtry! Uxtry!! Uxtry!!!

As we go to press we are informed that we are to remain in Chicago, taking the role of Colonel Popoff in the company playing at the Garrick. Edmund Mulcahy will take our part on the road.

Joe Whitehsad, the ever popular "Komic," is with us again. Joe will star in a new musical comedy now being written, in the near future. I am not at liberty to say who is the power behind the throne, but I can give you the title—prepare yourself, here it is—"It's Tough, Dead Tough."

Budd Ross, the ninety-eight pound comedian, is stopping at the Grant hotel. Leonard Hicks looked at him when he signed his name on the registeer, and said, "Is your father or mother with you?" Budd looked up and said, "What the hell you talking about?" Then it was that Leonard saw that he was a regular man. Budd has been working steady, and has a good act. He was with me last in Frisco in stock, and is a regular all-up.

Maris Clark, the "Cerise Beauty," has gone south. Marie will entertain the southerners for the next few weeks. She will be greatly missed by the people who sell roses at the Auditorium and Congress hotels.

Checkers Von Hampton, the little blonde "vaude fav," is rehearsing a new act which he will produce shortly. There is also another little blonde expected in the Von Hampton family. Checkers says he will not let Joe Keaton have anything on him when it comes to "race suicide." Here's luck.

Frances Kennsdy is really an "honest to goodness" contralto singer. She is rehearsing the part of Aurellia Popoff in "The Chocolate Soldier," and if you never caught her singing, now is your time to be doubly surprised, for she and I sing all at once together in the finale of the second act—oh, I forgot to mention, we dance, too. (Grand opera managers take nottice.)

May Brown, who stops at the Grant, is going to adopt the stage as a profession after the first of December. She will join out with a vaudeville act which is now rehearsing. The switchboard will be closed.

Arthur Cunningham, the big baritone, who is with Fritzi Scheff, is pretty nearly the big hit of "The Mikado." In the ordinarily small part of Pish Tush he stands out like a house afire. Some baritone, this Mick.

"Sport" Kingston, the baseball fiend vaudite, is with us again this week. His wife knocked at my door at 7 o'clock Sunday morning and asked if that was her room—I said not today. She then discovered it was 517 instead of 527. I believe them both—but don't let it happen again.

Addison Burkhardt left for New York early this week to place his new musical comedy. He will remain in New York until after the first of the year, when he is due back here with another new production.

Helen Mas Pags, the little "Vaudette," left on the Twentieth Century Limited on Monday last for the east. In understand that she has been offered a great part in one of the Shubert productions.

Burt Cowdrey, the well known "Dick", caught cold last week. This is the best thing that Burt catches. He gave me a tip on Cliff Edge recently and after buying it I had dinner in the Fort Colonel at the end of the bar instead of the Blackstone. Cliff Edge fell off the precipice.

Frank Belcher, the big basso profundo, has decided that it is impossible for a fat man to land a Squab. Frank says that as soon as a girl looks at a fat guy she decides that he is carrying weight for age, and cannot enter the sprint class.

B. C. Whitney will in all likelihood accept Al Holbrook's musical farce, "Marriage a la Mode," for Alice Yorke. If produced it will have its Chicago premier at the Whitney, and will be staged by Mr. Holbrook after his return from London, where he goes to produce "Baron Trenk" for F. C. Whitney.

Allan K. Foster, the well known stage director, will leave for New York in a few days to accept a position with a new theatrical firm as general stage director.

Alice Yorke will alternate with Madame Kopetsky in the part of Nadina in "The Chocolate Soldier" at the Garrick theater during its Chicago run. Let me say right here, I think she will prove more than acceptable in this part. Chicago has not seen this clever girl at her best yet—just wait and see if I'm not right.

Evsrything is right, and then some more, The syndicate books the open door.

Ernie Young says that everything is running well for him at the American Music Hall. Abe Halle joins in saying that his open time is all filled. (Society note.)

Colonel Greene has left the city. He is out peddling "bush-wa." I expect to take some of the geldt away from him when he returns. I have had two nice dice made for this purpose.

Edward J. Ader, the Chicago theatrical attorney, is now mixed up in the staging end of the game. He is associated with a well known manager in one production, and late in the coming spring expects to make a Chicago production on his own account.

Wallie Young, who is now connected with the San Francisco Chronicle, has written a new musical comedy entitled, "It Happened At the Press Club." Wallie expects to have his piece produced first in Frisco.

Church Note—An actor once said to a well known minister after the latter had just delivered a most eloquent sermon, "Say, don't you find it awful discouraging to go all through a performance like that without an encore"

Edwin T. Emery, the popular producer of vaudeville acts in San Francisco, is about to move to Chicago and New York. Emery has just launched his most pretentious production called "Egyptte." Here is a fellow that will make them sit up and take particular notice in the vaudeville producing line.

Restaurant Talk—"Everything comes to him who waits," said the man in the restaurant, "but it comes cold."

To Ed. Churchill and Walter Keefe—To bill rendered for delivering message from stage door of Garrick theater to No. 601 Schiller Building, $2.75. (If they don't pay me I will mention it next week.)

Limerick.

There once was a stingy old raven
Who shaved his own face to be savin',
But it made him so sore
That he said "Nevermore—
To the barber's I'll go and get shavin'."

"Mike" Shanley, the well known proprietor of the Continental hotel, Frisco, has certainly made an actors' headquarters out of his place. You can find anyone you want in the theatrical line who happens to be on the Coast, in this cosy place. Mike used to run the St. James hotel on Van Ness avenue, after the 'quake. If you play the Coast get acquainted with him, for he is a "regular."

Carroll & Cooke got their wish at last. They have always wished that the Majestic in Des Moines would burn down. There was a fire there early this week and it gutted the entire stage.

Joe Tinker opened his vaudeville season this week, and from all reports the going is good. Joe is one of the most popular fellows on and off the ball field, and the same applies to him on and off the stage. Good luck to the Cubs' new third baseman.

Harry Corbett, the handsome blonde treasurer at the Whitney opera house, will give the Show World readers out of town a treat soon—I am going to put his photo on this page. (Girls, get ready—here is the real Beau Brummel.)

"Namety," the tailor, says that he made George Roberts' suit for him, and that George paid nearly all in cash. Therefore I take back what I said last week.

Tommy Noonan, who has been everything in a theater from usher to manager, will be the manager of the new million dollar theater which will be built at the corner of Clark and Randolph streets. It is nearly Tommy's turn.

Gold Mines—The moving picture houses on Madison street and State street.

Joe Nicol is dyeing to be as ho was about twelve years ago. (Hair note.)

Will Ader, the brother of Edward Ader, is now attending law school. Will had his first case about two weeks ago; 'twas an accident case that happened in the neighborhood of Twenty-second and State. Will made a great start.

Henry Wsiss, the man who made Edelweiss drinkable, will hereafter make all his calls in his new "sixty" touring car. Henry is packing weight, and says the auto will save him lots of time and that he can visit more places in a day than formerly.

NEW $2,000,000 THEATER FOR THE SHUBERTS.

Deal for Propsrty on Clark Street, Chicago, Looks Like Real Thing—Ready January, 1912.

Another $2,000,000 theater has been built on paper in Chicago.

This time it looks as though it would get farther than the paper stage however, for it is said that leases have been signed and contracts have been negotiated for.

The structure will occupy the Trude-Lelter lot nt 75 Clark street, between Washington and Randolph streets. John O. Heyworth negotiated the lease on the property for 198 years. The edifice will be twenty stories in height and will contain office suites, as well as a modern theater.

Herman Fehr, owner of the Princess theater in Chicago, and several playhouses in Milwaukee, is the lessee of the theater, and Mort H. Singer, at present manager of the Princess will be the manager. It is stated that the Shuberts have an option on the booking of the house, and that they will take a contract to book the house twenty years, with an option of twenty years more at the expiration of that time.

The Superior block, which now occupies the ground, will be razed as soon as winter breaks up, and the new house will be ready for its first show by January, 1912.

MYSTERIOUSLY MISSING, ONE FRED S. CUTLER.

Manager of Richard Jose, at the Globe, Chicago, Said to Have Left Strange Note When "He Went Away."

Where is Fred S. Cutler?

That is a question that is paramount down on Wabash avenue in the vicinity of the Globe theater.

The story emanates from police blotters and from other sources and it is to the effect that Fred S. Cutler, manager of the company and personal manager for Richard Jose, star in "Silver Threads," playing at the Globe, is being sought at the bottom of the lake, or some other secure place.

From reliable information the Show World learns that on Tuesday night Mr. Jose came out in front of the house to ascertain just how much money had been taken in. He there received from a messenger a package, which contained a watch, a fob, some papers and letters with a note to the effect that Mr. Cutler, his former manager, had collected $1,600, had taken a drop into the slums and been robbed of the amount.

The note further went on to state that the writer had decided to leave this vale of tears and seek the solace of death in the lake. The police were notified of the suicide threat, and Mr. Cutler's name appeared on the blotters in many stations, but up to the time of going to press Mr. Cutler had not yet been found.

Manager Browne of the Globe said that Mr. Cutler had not been found, but that he did not think the matter ought to have any publicity. "We are hushing the matter up, and don't want anything said about the matter," said he.

SAMUEL MORRIS.

Samuel Morris, formerly manager of a number of Chicago theaters and prominent in the theatrical world, died at midnight last Saturday at the Lake View Hospital, of diabetes. He was born fifty-five years ago in San Francisco, and his parents reside there at the present time. Mr. Morris began his theatrical career with the Baldwin Theater stock company and his more recent activities were connected with Essanay moving pictures in Chicago. At one time he was with Col. Hopkins, when he was a prominent figure in Chicago, and was engaged in the theatrical business in Memphis and St. Louis. He was the author, owner and producer of "The Peddler's Claim," and was at one time manager of the Columbia, the Marlowe and the old Avenue theater. He leaves a widow. The funeral services were held at Furth's funeral chapel under the auspices of the Elks' lodge. Interment was in Mount Greenwood cemetery.

Past Exalted Ruler Ralph Hamburger of the B. P. O. E. was in charge of the funeral services and among those present at the obsequies were: Charles B. Marvin, James H. Browne, Bert Jacoby, Peter Donegan, S. S. Walters, Harry Sheldon, William Lee and wife, John Reynolds, Frank Rutledge, C. J. Smith and wife, Edward Boring, Joseph Burton, Tom Ricketts and wife, Robert Connors, Dot Farley and Charles Ferris.

FORT DODGE IS THEATERLESS.

(Special to the Show World.)

Webster City, Iowa, Nov. 2.—After next week, Fort Dodge will have no theater outside her vaudeville houses. The board of directors of the armory have notified Manager W. P. Dermor, who has been operating the place as a theater that after next week they will no longer permit the operation of the building as such. It will be converted into a roller skating rink.

The Chicago Grand Opera company opened its season of ten weeks in the rehabilitated and newly decorated Auditorium Thursday evening with an interesting and satisfactory performance of "Aida", with Mmes. Korolewicz, de Cisneros, Reigelman and MM. Zerola, Sammarco, de Angelis, Berardi, Zuchhi, with Campanini directing.

The repertoire, as outlined for this and next week is as follows:

Saturday matinee, first performance in Chicago of "Pelleas et Melisande," with Mmes. Garden, Bressler-Gianoli, Dumesnil and MM. Warnery, Dufranne, Huberdeau and Crabbe.

Saturday night: "Il Trovatore," at popular prices, with Mmes. Korolewicz, de Cisneros, Egener and MM. Zerola, Costa, Nicolay, Venturini, Zucchi and Fossetta.

Monday evening: "Cavallieria Rusticana" and "Pagliacci," with Mmes. White, Osborn-Hannah, di Angelo, Giaconia and MM. Bassi, McCormack, Sammarco, Costa, Beck and Daddi.

Tuesday evening: "La Boheme," with Mmes. Grenville, Zeppilli and MM. McCormack, de Angelis, Daddi, Crabbe, Zucchi, Costa, Malatesta, Fossetta and Sampieri.

Wednesday evening: "Louise", with Mmes. Garden, Bressler-Gianoli and MM. Dalmores, Dufranne and forty other principals.

Thursday evening: "La Tosca", with Mmes. Korolewicz and MM. Bassi, Sammarco, Nicolay, Zucchi and Malatesta.

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HARRISBURG HOUSE CLOSES DOORS RATHER SUDDENLY.

Harrisburg, Pa., Nov. 2.—The Casino theater which opened September 12 as a William Morris vaudeville house, was closed unexpectedly Saturday night and the manager, S. L. Levy, paid off all the employes in full and locked the doors. The New York-Texas Amusement Company has lost a great deal of money during the short time the house was open. The management has entered suit against the former owners for $25,000 damages, claiming that a misrepresentation had been made to them. The former owners claimed there were no debts against the house, and it was shown that the rent had not been paid to the Market Company for the past year, hence their sudden closing.

FRANK BOHM
Vaudeville Agent and Producer
GAIETY THEATRE BUILDING
1547 Broadway, New York

Fables in Vaudeville No. 25

"The BRAVE MAN with the YELLOW STREAK"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a VAUDEVILLE ACTOR who was troubled with a YELLOW streak so pronounced that if you would stand him in the DARK and put a light BEHIND him, he would SHINE like a CHURCH WINDOW on a XMAS evening. Tell him this though, and he would SCRAP on sight, for no BULLYING STAGE MANAGER or LEADER had ever crowded him against the ROPES when he felt he was in the RIGHT. His YELLOW streak came to the CENTER though when he was STACKED up against a HARD audience that WOULDN'T laugh at him from the time the BARRIER dropped. Then he would quit like a YELLOW dog, and was LICKED the rest of the week because he lacked the RIGHT material for that PARTICULAR kind of an AUDIENCE. His wife knew of this WEAKNESS in his makeup and saved his BACON many a time by saying, just as he WALKED on, "FRANK DOYLE is out in FRONT" or "I hear the MANAGER watches every SHOW." There came a time when he played a house, where, if you didn't have a SLAP STICK you could kiss yourself AU REVOIR, and the EXPECTED happened for once—he quit cold MONDAY night, and commenced his CHANT about "They don't appreciate NEW STUFF. Even THORNE and CARLTON would die here. What's the use of trying—I wish the MANAGER would CAN me," etc. His wife tried to instill some fighting spirit in him by reading the "LIFE and BATTLES of BATTLING NELSON" to him, but she couldn't make him see where LIFE was like a PRIZE RING—the QUITTERS bbeing COUNTED OUT before they put up their hands, no matter how NATURE had equipped them for the fight. On SATURDAY, just before the MATINEE, his wife stood out in front talking to the MANAGER, and the latter said he was going to CALL the MATINEE off, because so far only one lone FAT lady had paid an ADMISSION fee. The WIFE BEGGED him NOT to, and asked him if he wouldn't SHOW just to this ONE admission to make her HUSBAND appreciate ANY KIND of an AUDIENCE he might run up against afterward. The MANAGER agreed, and before the show began, went on and made the following Ingersoll—"LADY and USHERS, although there are few of us present this afternoon, this show will be given as usual, just to show the ONE that is here, that we appreciate her patronage. I am happy to say we have no QUITTERS in this BUNCH, and we are going to give as GOOD a show as if the house was full of PASSES. Let the FESTIVITIES begin." The MANAGER, the USHERS, and the FAT lady all got together in a row, and made all the NOISE they could as each act FINISHED, but were particularly noisy when the ACTOR with the STREAK had struggled through his LONG routine of gags. They brought HIM back and made him do all he knew, including an EXTRA song. After it was all over he stood in the WINGS and said to his WIFE—"E. PLURIBUS UNUM, wasn't that AWFUL? That MANAGER knows my ACT, word for word, and I didn't dare to CUT an IF, AN, or BUT. I am sweating BLOOD trying to make GOOD to that JURY. Show me an AUDIENCE after this that I CAN'T make good to, and it will be because I'm playing a DEAF and DUMB ASYLUM. Why, KITTIE, this is a LESSON to me—after THIS I'll NEVER KICK again, or quit trying even if I'm booked in "LAFAYETTE, IND., or Kokomo"—and that's pretty near the LIMIT.

MORAL—Don't quit AFTER the work is secured, and don't be AFRAID to TAKE honest work—for fear the Association will BAR you. Whether in VAUDEVILLE or RENO, a YELLOW streak NEVER leads to success.

NEGRO CIRCUS EMPLOYE SENTENCED TO REFORMATORY.

(Special to the Show World.)

Saginaw, Mich., Nov. 2.—Charles Smith, alias "Double Head," who was held on complaint of larceny from the person, pleaded guilty Wednesday morning before Judge Gage and was sentenced to from two and one-half to three years at the Ionia Reformatory. With several other negroes who were employed at the Wallace-Hagenbeck Circus, Smith started a riot, while the show was packing up, and for a time it looked rather serious for Captain Baskins and Lieutenant McCoy. He escaped and was arrested many weeks later in Indiana and brought to Saginaw, where he has since been confined under close guard, as it was figured he would take a chance on getting away if the opportunity presented itself.

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CAMPBELL BROTHERS WILL SHOW IN SOUTH ALL WINTER.

Fairbury, Nebr., Nov. 2.—Word came last week from Campbell Bros. shows that they would not winter here this winter, but would continue on the road most of the winter, making their headquarters for the winter at New Orleans. The homes of the several members composing the Campbell Bros. are in Fairbury, and they have a farm south of town where they have prepared winter quarters for their animals, but this fall they are down in the South and have concluded that they can continue the show almost all winter.

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CIRCUS NOTES

Arthur Bennett, general press representative of the Sells-Floto Shows, spent a few hours in Chicago Monday on his way from Denver to Canada, where he will enjoy a hunting trip for the next two or three weeks.

A rumor (unconfirmed) is current in Chicago that Col. Vernon C. Seaver is negotiating with Major W. E. Franklin for his services as general agent for the Young Buffalo Wild West Show. The major made a flying trip from Valparaiso to Denver last week, where he concluded his connection as general manager of the Sells-Floto Shows.

The management of the Young Buffalo Bill Wild West and Congress of the World is emphatic in its assurance that no form of graft will be countenanced with that aggregation.

Al W. Martin is in Chicago. He finished the season with the Hagenbeck-Wallace circus and is to have the privileges with the Young Buffalo Bill Wild West next season.

W. T. Spaeth, of the Sells-Floto Shows, is making his temporary headquarters in Chicago.

Col. Bill Parmlee, who made a record this season with the Sells-Floto official program, will spend the winter months in Denver.

It is reported that the Sells-Floto management can place representative side show attractions for next season.

H. H. Tammen is expected to arrive in Chicago within the next two or three weeks.

Mr. and Mrs. Homer Hobson, with Herbert Lloyd Hobson, their baby son, which recently came to gladden their home, are spending the fall and winter months at their residence on Vincennes avenue, Chicago. Mr. and Mrs. Hobson have not as yet effected contracts for the circus season of 1911, but will undoubtedly be identified with one of the leading tented organizations next year. Their baby, Herbert Lloyd, was christened Wednesday of this week.

Interstate Meeting.

A meeting of the Interstate stockholders is reported at St. Louis this week.

What Does This Mean?

J. C. Matthews and Norman Friedenwald were out to the Trevett theater Tuesday night.

CLOSES WILD WEST VAUDEVILLE.

Waukegan, Ill., Nov. 2.—Capt. Brunswick's Real Indian and Wild West vaudeville combination, booked at the Waukegan for a week, opened to two crowded houses, but failed to make good. The Indians were a novelty, the specialties were mediocre and the farce was worse. The manager closed the entire show and substituted regular vaudeville.

A RACING SKETCH WITH PLENTY OF SPEED
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CLEVELAND ALLIANCE MEETING.

(Continued from page 3.)

tween his company and the Sales Company. Mr. Kennedy was particularly forceful in his remarks and what he said carried the conviction that the American Company was in a position to insist upon what it considered fair treatment. Mr. Kennedy opened by saying that his company had entered the independent manufacturing field as a purely business proposition but also with the idea that the company's product would be of real value to the independent movement. He said that the company had planned to make releases through the Sales Company, believing that the Sales Company had only the good of the independent movement at heart and that any independent manufacturing company making a good grade of film would be welcomed. Application for membership to the Sales Company was made in the usual way, Mr. Kennedy continued, and it was with surprise that it was found that the American Company was apparently not to be welcomed. "Conditions not imposed upon other independent manufacturers and conditions which were unquestionably unfair and against all of the basic principles of the Sales Company were imposed upon us," Mr. Kennedy said. "We immediately protested and will continue to protest. In fact, we are now in a position to say that we will not accede to the demands of the Sales Company. We have made the kind of films you exchange men want and we have been assured by you gentlemen you will buy them of us, either with or without the Sales Company's sanction," Mr. Kennedy continued.

In the discussion which followed there was shown the paradoxical condition of the moving picture exchange men fighting the cause of a manufacturer, their supposed enemy from time immemorial. The insignificant resolution requesting the Sales Company to admit the American Film Company on the same basis as the other manufacturers was passed. President Bachman, of the Alliance, was directed to present the action of the body to the Sales Company on Thursday of the present week and was instructed what action to take, dependent upon the decision of the Sales Company.

The Alliance meeting was one of the most admirably conducted which the organization has ever held. Twenty-two exchanges, covering territory from the Atlantic to the Pacific coasts and from the Gulf of Mexico to points beyond the Canadian border, were represented. The action of the Alliance was probably influenced by the knowledge on the part of the individual members that the organization represented a weekly business of about $35,000, which might reasonably be expected to be an item to the manufacturers who are interested in the Sales Company. These exchanges were represented: Mr. R. G. Bachman, presiding as chairman; the Anti-Trust Film Co., of Chicago; the Acme Film Exchange, of San Francisco; the Boston Film Rental Co., of Boston; the Bijou Film and Amusement Co., of Kansas City, Mo.; the Buckeye Film and Projecting Co., of Dayton, O.; California Film Exchange, of San Francisco, Cal.; Canadian Film Exchange of Calgary, Canada; the Cincinnati Film Exchange, of Cincinnati, O.; Eugene Cline Film Exchange, of Chicago; Exhibitors Film Exchange, of New York City; the Globe Film Service, of Chicago; the Great Western Film Co., of Winnipeg, Can.; the Great Western Film Service, of Minneapolis, Minn.; the Independent Film Exchange, of Pittsburg; the Michigan Film Supply Co., of Detroit, Mich.; J. W. Morgan Film Exchange, of Kansas City, Mo.; Paramount Film Exchange, of New York City; Paramount Film Exchange, of Washington, D. C.; Pacific Film Exchange, of Seattle, Wash.; the Southern Film Exchange, of Cincinnati, O.; William Steiner Film Exchange, of New York City; Swanson-Crawford Film Exchange, of St. Louis; the Standard Film Exchange, Chicago; United Motion Picture Co., Oklahoma City, Okla.; the Victor Film Service, of Buffalo, N. Y., and the Victor Film Service, of Cleveland, O.

STUDENTS TO GIVE A MUSICAL COMEDY

Champaign, Ill., Nov. 2.—Students at the University of Illinois are to present a musical comedy; rehearsals have been begun.

Samuel Harris, until recently manager of the Orpheum vaudeville theater in this city, has gone to Lafayette, Ind., to assume the management of a house there.—**G. W. Porter.**

Charles "Kid" Koster has closed with Henry W. Savage's "Prince of Pilsen" company and is laying off in Kansas City. Mr. Koster will be with the Ringling Brothers Shows next season.

CHARLES KLEIN TO DRAMATIZE MONTAGUE GLASS STORIES.

Charles Klein has entered into a contract to collaborate with Montague Glass, author of the Potash and Perlmutter stories which have been appearing for the past two years in the Saturday Evening Post, in the dramatization of the stories. The play will be produced by the Authors' Producing Company, of which John Cort is president and Klein general producing director, early in the new year.

DENVER PICTURE HOUSE MOST COSTLY EVER BUILT

Princess Is Claimed To Be the Greatest Theater in the Country Devoted to This Kind of Entertainment.

Denver, Nov. 2.—Since Tuesday, October 11, there has been open to the people of this city what is said to be the finest, most elaborate and most costly straight moving picture theater in the United States, if not in the whole world. The new theater is the Princess, owned and operated by the Princess Amusement Company, of which George C. Moore is president, George H. Greaves secretary and manager, and A. P. Mackey treasurer.

The new theater was erected at a cost of $125,000 and is thoroughly modern; it is absolutely fireproof and has a seating arrangement which is practically perfect. The balcony is supported from the side and back walls, doing away with the necessity of posts, which are always annoying to some members of the audience on the first floor.

The Biehl Ladies' Symphony Orchestra is providing the music for the entertainment. One of the best known singers in the city has been engaged for the illustrated songs which will be eliminated every now and then to permit of the introduction of an instrumental solo by some member of the orchestra, thus diversifying the program.

The theater is supplied with a daily change service by the William H. Swanson Film Company, which has offices in the Railroad Building in this city.

MOVING PICTURE NEWS

California—E. Castelou will erect a moving picture theater at 515 N. E. street, Los Angeles.

Idaho—T. H. Moore is planning the erection of a theater at Ontario.

Iowa—Scott & Barquist of Albia have bought the W. P. Sheets & Co.'s moving picture theater in Leon. Frank Beach has sold the Delphus moving picture theater at Vernon to W. McMahill and H. Kegley. H. A. Smith of Iowa City has opened a moving picture theater at Wilton.

Indiana—George Loucks has sold the Crystal theater at Hartford City to A. Radbaugh and Chas. Sipe.

Illinois—Vernon Seaver will open a moving picture theater at 413 Main street, Peoria, Ill. Peter Gingery is making arrangements to open a moving picture theater at Mt. Pulaski.

Louisiana—Ed Tyler is preparing to open a moving picture theater at New Orleans.

Minnesota—Mr. H. Hazle has opened a moving picture theater at Albert Lea. F. Low has sold his interest in the Grand at Brainerd to F. H. Gruenhagen.

Michigan—B. Slater has sold his moving picture business at Berrien Springs to Hayes Brown of St. Joseph. F. Stroud is making arrangements to open a moving picture theater at Hudson.

Missouri—Carrollton is to have a new moving picture theater; a Mr. Watte is to be the owner. Mrs. Anna M. Scheer will erect a moving picture theater at 2720 Market street, St. Louis.

New York—E. J. Preston is planning the erection of a theater at the corner of Cedar and Mott streets, Oneida.

Nebraska—L. L. Burney has purchased the interest of Chas. Bush in the Lyric theater at Aurora. Messrs. H. Mann and A. Gingrich have purchased the Crystal theater from F. Boss.

New Jersey—The Palace moving picture theater at 122 Main street, Paterson, was completely destroyed by fire.

Oklahoma—J. E. Sanders will erect a moving picture theater at 310 E. Second street, Oklahoma City.

Ohio—Messrs. McCourt & McMahel are making arrangements to open a moving picture theater at Belleville. Messrs. Miller & Lower of Baltic are preparing to open a moving picture theater in Coshocton. Chester Star and W. D. Whipple will open a moving picture theater in New Bremen in the near future. Russell is to have a new moving picture theater; Mr. Howard is to be the owner.

Pennsylvania—J. Friedman will erect a moving picture theater at the corner of Point Breeze avenue and Fernon, Philadelphia.

Texas—The Dakota Amusement Company is preparing to open a moving picture theater at Fort Worth.

Tennessee—H. Graham has opened a moving picture theater on Market street in Chattanooga. It is called the Colonial.

Vermont—D. F. Mack has opened a moving picture theater in Rutland.

Wisconsin—P. Bestler has opened a moving picture theater at Odanah.

Wyoming—Mrs. Stanton has opened a moving picture theater at Basin. It is known as the Elite.

101 Ranch Show at Macon Fair.

Macon, Ga., Nov. 2.—Miller Brothers & Arlington's 101 Ranch Wild West is here for a four days' engagement in conjunction with the big fair which is in progress. The show is exhibiting inside the fair grounds, the engagement beginning on Monday.

AFTER YOUR PERFORMANCE

Take a Turkish Bath and a Plunge

ALL FOR ONE DOLLAR

SYLVESTER J. SIMON

Write For Free Booklet

14 Quincy St., CHICAGO

THEN ENJOY A NIGHT'S REPOSE

HOTEL WALDORF
European Plan
140-142 E. MADISON ST

Under New Management

Special Rates to Professional People

N. B. Grasser *Props.* Arthur J. Rose

CHICAGO

HOTEL ALEXANDRIA

S. W. Corner Rush and Ohio Streets

Special Rates to Professional People

HOTEL BRADLEY

N. W. Corner Rush and Indiana Streets

Restaurant and Grill

ROOMS WITH PRIVATE BATH, $1.00 PER DAY

Walking Distance to All Loop Theaters

FINEST BUFFET IN THE WORLD

THE COLONEL

MICHELSON & LUND *Props.*

85 S. Clark St., - CHICAGO

(One door north Grand Opera House)

When in Chicago and Homesick Visit

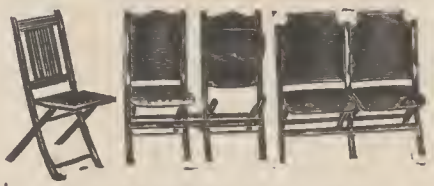
WEISS' LITTLE HUNGARIA

Cafe and Restaurant

Corner Randolph and Dearborn Streets, and get a Real "Home" Meal.

"THE HOME OF VAUDEVILLIANS"

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments Write For Catalogue

Peabody School Furniture Co

North Manchester, Ind.

Professional Headquarters

Victoria Hotel

Van Buren and Clark Streets

CHICAGO

RATES:

With Bath, $1.50 Per Day and up.
Without Bath, $1.00 Per Day and Up.

Special Weekly Rates

Finest Popular Price Cafe

ED. R. CARR, Manager

Wellington Hotel

Wabash Ave. and Jackson Boul.

CHICAGO

SPECIAL PROFESSIONAL RATE

The Famous "INDIAN ROOM"

Wellington Hotel Co.

Hotel Edward

KANSAS CITY, MO.
12th and Central Sts.

Rooms with Private Bath $1.00 Day

NO AGREEMENT NOW AND NONE COMING.—KLAW.

The Associated Press and newspapers throughout the country on Tuesday morning "fell for" lengthy stories to the effect that an agreement between Klaw & Erlanger and the National Theater Owners' Association had been reached, thus ending the theatrical war which is being waged by the so-called Trust and the Independents.

Thursday morning the expected denial was forthcoming from Marc Klaw, of the K. & E. firm, who said, "There has been no agreement between our affiliated interests and the National Theater Owners' Association and none will be made. None is necessary."

SALT LAKE THEATER BADLY DAMAGED BY MYSTERIOUS FIRE.

(Special to the Show World.)

Salt Lake, Utah, Nov. 2.—Damage which will cost $24,000 to repair, resulted from a fire in the Daniel's theater building this week. The fire apparently began in the basement under the auditorium, and extended to a clothing store in front, and rooming house above. The scenery was practically destroyed, the stage wrecked and the floor of the auditorium undermined, many of the seats sinking to the floor below. Max Daniels, owner of the building, has offered a reward of $2,000 for the arrest and conviction of the persons believed to be guilty of the origin of the fire, and it is said the insurance companies will follow suit. The house was dark at the time of the disaster, the Allen Curtis Company having been removed to the Shubert by Manager Max Florence on account of difficulties with Mr. Daniels. Damage to the entire building, including stock of dry goods and furniture of the rooming house, is estimated at $50,000, about one-half of which was covered by insurance.

Max Florence, manager of the Florence Film Co., and the Luna, Isis, Elite, Shubert and Daniels theaters, has sold his film exchange to an eastern company. Under the name of the General Film Company, business will be continued in new quarters in the Boston Block with J. I. Wolff as manager. It is said that Florence is also negotiating the sale of his three moving picture houses.

FILM COMPANY OFFERS CASH PRIZES

Novel Contest Begun by New Independent Moving Picture Manufacturing Concern.

Theaters throughout the country where Independent films are exhibited are blooming with attractive poster announcements that the American Film Manufacturing Company is to distribute $200 in cash prizes to those who view its first four releases which are to be made betwen November 14 and November 24. The plan is a particularly attractive one, intended to interest the general public and the owners, managers, and employes of the houses in which Independent film is used.

The four releases to be considered in the contest are: "Romantic Redskins, to he released November 14; "The Lure of the City," November 17; "Starlight's Devotion," November 21; and the split comedy reel, "Nothing But Money" and "A Big Joke," November 24. The prizes are a first of $75 and five others of $25 each. The prizes are to be awarded for the best letters, telling in 200 words or less, just what the writer thinks of American film. The only condition is that the letters be in the hands of the contest editor of the American Film Manufacturing Company, Bank Floor, Ashland Block, Chicago, not later than January 20, 1911.

In launching the contest, which is possessed of considerable originality, the American people hope to interest the people who can be depended upon to give them a fair criticism of the work they are turning out. They feel that such criticisms will be invaluable, particularly in the early stages of their progression in the independent manufacturing field.

OHIO TOWN IS BOOMED BY MOVING PICTURE SCHEME.

(Special to the Show World.)

Cleveland, Ohio, Nov. 2.—Four hundred dollars has already been raised by Louis H. Becht, moving picture man, in his campaign for a population of a million in 1920, by advertising this city through moving pictures of its commercial life and its street scenes.

The plan contemplates the raising of $5,000 by Cleveland business men with which to pay for films, which would be exhibited in every city in the United States and in the principal cities of Europe. Becht claims that 14,400,000 people in this country alone would see the pictures in six months. The large department stores, banks, factories and other commercial organizations will be asked to contribute to the fund.

EDWARD J. SULLIVAN TO TRAVEL WITH BERNHARDT.

During Mme. Sarah Bernhard't tour of America which is to follow her engagement at the Studebaker in Chicago, Edward J. Sullivan, manager of the Studebaker, is to travel as manager of the company of fifty, representing Mr. Connor, under whose direction the famous French actress is in this country. Mr. Sullivan went to France to bring the Bernhardt company to this country. At the conclusion of the madame's American tour, Mr. Sullivan will resume his position at the Studebaker. During the manager's absence, George A. Davis will officiate at the Studebaker in Mr. Sullivan's place.

NEW THEATER PLANNED FOR TRENTON, N. J.

Special to The Show World.

Trenton, N. J., Nov. 3.—Louis Cohen has announced that he intends building a theater hotel on vaudeville property which he owns at Union and Market streets. The hotel is to be named the Morton in honor of one of Mr. Cohen's sons and the theater the Irvin in honor of another son. Both the hotel and theater are to be of brick and three stories high.

Directors for White City.

The following directors were chosen Tuesday to manage affairs at White City: Paul D. Howse, Morris Beifeld, Joseph Beifeld, Eugene Beifeld, Frank Beiling, A. J. Jones and Adolph Linick.

SECRETARY BERNARD QUITS ASSOCIATION.

Charles Bernard, for ten years secretary of the Associated Billposters & Distributers of the United States and Canada, has resigned, leaving the office he had filled so capably and acceptably for a decade on Tuesday of the present week, November 1. Mr. Bernard's resignation was tendered October 24 and accepted.

J. C. Mackey Dead.

J. C. Mackey, of Mackey and Croux and some time ago associated with Clark's Runaway Girls, died Monday at Grace Hospital after a short illness. The funeral was in charge of the White Rats of America.

OCTOBER FILM OFFERINGS

In our October list of films for sale we offer you some rare bargains. All films are in good running condition and the prices are made low to get your order. Send for list at once and get first choice.

CHICAGO FILM EXCHANGE

Chicago

Omaha, Neb., Denver, Colo.; Salt Lake City, Utah

BUYING

Large and Small Theatres

and equipment is our specialty. We can sell yours or find one for you.

ROYAL REALTY & INVESTMENT CO.

84 Adams Street, - Chicago

FOR SALE 1,000 ft reels film, $5 and $10; Power's, Lubin Edison machines, $60; new, $100. Paying moving picture theatres cheap. For Rent 12,000 ft. film, one shipment, $12 weekly. Will buy Passion Play, film, machines. I have several good towns for persons who wish to start moving picture theatres.

H. DAVIS, Watertown, Wis.

COSTUMES AND ACCESSORIES MANUFACTURED FOR **Circus and Productions**

VAN HORN & SON, PHILADELPHIA, PA.

Oldest and Largest Legitimate Theatrical Costume House in America. Established 1852

Representative will call. No Catalogs

The Bioscope

The Leading Journal of the Moving Picture business in Europe.

Has the largest circulation and is the best Advertising Medium, bar none

Subscription, $2.00 a Year. Sample Copy Mailed Free.

85 Shaftesbury Avenue, LONDON, W., ENGLAND

SOUVENIR BOOKLET OF SEASON'S RAMBLINGS

Attractive Publication by Gollmar Brothers Circus Management Contains Complete Roster and Information

Gollmar Brothers' Shows have issued a neatly printed and most attractive souvenir route book of the season of 1910. It is printed in two colors and has the portraits of Charles A. Gollmar, manager; Fred C. Gollmar, general advance manager; B. F. Gollmar, treasurer, and W. S. Gollmar, equestrian director, on the front page. The route list shown reaches from Baraboo, Wis., beginning Saturday, April 30, to Sikeston, Mo., Tuesday, November 8. The total mileage for the season aggregated 12,753 miles with an average of about seventy-three miles daily.

The following roster of proprietors and employes is included in the handsome booklet:

Chas. A. Gollmar, manager; Fred C. Gollmar, general advance manager; B. F. Gollmar, treasurer; W. S. Gollmar, equestrian director; C. D. McIntyre, general local contractor; G. E. Robinson, local contractor; S. W. Becket, twenty-four hour agent.

Advertising Car No. 1.—Wm. H. Delly, manager; John Carr, boss bill poster; Jas. E. Ward, J. Mahood, H. Beltz, Geo. Ferrell, F. J. Lee, lithographers; W. H. Martin, J. F. Brown, R. Cahoon, J. D. Beck, J. H. Fleharty, W. Ward, Roy Fowler, D. Green, Jess Lane, Oliver Dodge, Fred Riley, F. Rutler.

Advertising Car No. 2.—Walter Jenson, manager; H. Martin, boss bill poster; Harry Dunbar, Thos. Ford, H. Perry, F. Smith, F. Samon, Geo. Romer, Theo Mitchell, S. McLaughlin, W. A. Gechter.

T. J. Fordc, legal adjuster with show; Dr. Tryon, press agent and physician with show; Harry Weltz, assistant equestrian director.

Ticket Sellers—Doc. Chapman, Ralph Lane, Eddie Jackson and Chas. Bennett.

Ticket Takers—Cap. John White, front door with three assistants; G. W. Kelly, reserved seats with four assistants; Thos. Corbett, side show door with two assistants; Chas. Bahm, bookkeeper.

Big Show Band—J. D. Hollinger, director; R. E. Felton, J. M. Woods, Leo North, E. M. Morris, H. A. Bruce, C. F. Bohn, C. P. Thayer, A. G. Cherney, Fred Pratt, A. H. Heitman, Chas. Zippever, W. F. Duball, Paul Daemmrick, A. Fisher, O. F. Jacobs, Harry Ridgley, Fred Frosch, Frank Solha.

Side Show—Jas. Fitzgerald, manager; The Hermans, Mrs. Bennett, Mrs. Miett, The Robertas, Mrs. Clifford, Prof. Homer Butlers, Colored Band and Minstrels, Homer Butler, Wm. Carr, Joe Butler, Jas. Harris, Wm. Cook, Buddy James, Henry White, Joe Webb, L. Jones, Mrs. Alice Butler.

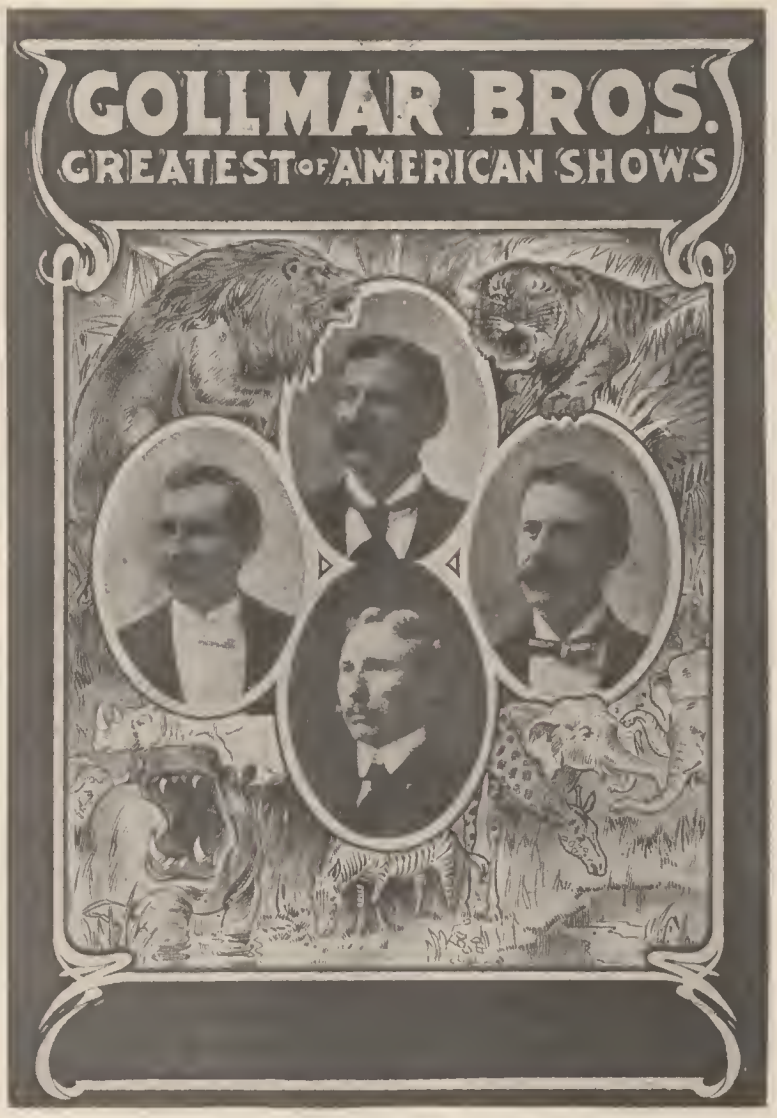
Performers in the Big Show—Carl Nemo, barrel jumper and clown; W. B. Burke, clown and race rider; Harry Harwood, clown and race rider; Steve Cross, clown and race rider; Al. Dean, ringmaster and menage director; H. L. Burt, clown and calliope player; E. A. Schiech, contortionist and hand balancer; Powers and Corriea, revolving ladder and clowns; Peter Nelson, rings and double trapeze; Mrs. Nelson, rings, double trapeze and contortionist; Zanton Brothers, Roman, rings and brother act; Burns, Brown and Burns, comedy bars and comedy act; William Lindeman, slack wire and rings; Mrs. Lindeman, slack wire, rings and contortionist; Cecil Lawande, principal somersault rider; Aerial Trewzes, revolving ladder and double traps; Eddie Rooney, aerial foot revolving, mule rider and racer; Alden Potter, menage rider, mule hurdle and racer; Phil. Keeler, clown band and concert; Gus Lind, barrel kicking and unsupported ladder work; George LaMar, clown and concert; Mrs. M. Correia, principal rider and carrying act; Amelia Correia, principal rider and carrying act; John Correia, principal rider; Thomas Petet, Mrs. Thomas Petet, Roy Petet, Charles Petet and Freddie Petet, acrobatic act, statuary and comedy bars; Kami Kishi troupe of five; A. Kami, manager, big tub, carrying perch and water spinning act; Risley, slide for life and contortionist; Captain George Petet, educated seals; Kid Kent, educated seals; W. O'Brien, slide for life; Gus, Ackerlund, strong man; C. Knieling, famous bareback rider; Bill Yeager, clown and contortionist; Red Green, trapeze performer; Chuck Gutherie, clown and race rider; R. Skildinck, acrobat and clown, and Oscar Steinbeiss, clown and race rider.

Up-Town Wagon—Charles Bell, manager, with two assistants. Concert people: Earl and Earl, double singing and talking act; McDonough and Betice, singing and talking act; Ardinger and Rowland, singing and talking act, and Dunner and Cheater musical act.

Menagerie Department—Emery Stiles in charge; Bert Noyes, assistant. Animal men: Jack Prosser, Carl Thompson, C. A. Wiggins, Frank Crannell, Joe Kamard and H. L. Gilson.

Horse Department—George Holland, general superintendent; Steve Smith, first assistant; Herman Steinford, second assistant. Drivers: Frank Palmer, eight horse; Tom Perry, eight horse; Harry Smith, eight horse; Joe Tool, six horse; Carl Joser, six horse; D. Perry, six horse; A. Young, six horse, Harry Stewart, six horse; John Nelson, six horse; E. Hendrickson, six horse; Tom Armstrong, six horse; Frank Jones, four horse; E. Maack, four horse; E. Muncer, four horse; J. Smith, four horse, and C. Lee, four horse. John Hayes, stake driver; J. Trover, pull up; J. J. Ryan, pull over; F. Kleinsmith, H. Proffnath, T. Armstrong, Harry Doyle, Henry Johnson, J. J. Jamison, Fred Bonner, R. Dacoma, John Smatley and Joseph West, buggy stock.

Ring Stock—William Duree, James Murphy, E. Tracey, T. Kelly, E. Lombard, F. Allen, A. Gibson and J. Pitt-



TITLE PAGE OF THE GOLLMAR SOUVENIR BOOKLET.

man. Ponies: Arthur Duree, Ed. Bochrn, Ed. Cassidy and John Grisolomo. Lighting department: Jack Rivdan, in charge; Joe Kantenburg and Jess Goodwin, assistants. Wardrobe department: Eral Cline, in charge; John Graham and Guy Sturdevant, assistants.

Hotel de Gollmar—Fred Seymour, steward; Art Boyd, chef; Fred Cahvain, first cook; Gust Nellniger, second cook; Frank Samuels, pastry cook; George Castle, butcher; Jas. Doyle, head waiter, short side; Harry Phillps, head waiter, long side; Chick Briggo, com. wagon waiter and camp fire; Pat Briggs, Harvey, Flyms, Jno. Payne, Fred Cunningham, Jas. Taylor, F. A. Albright, Harry A. Lowe, Rob. Rice, J. F. Barrow, W. F. Thurston, Elliott Allen, Bert Cooper, A. P. Van Praagh, E. Bergman, Felix Koskelas, Archie Rayburn, Harry Ransdall, Frank Perley.

Canvas Department—A. S. Englert (Smithy), superintendent; Lew Pennington, first assistant; A. Brown, second assistant; Ed. Thompson, blue seats, Ed. Burns, reserve seats. Pole niggers: Joe Anualla, Bill Perkins, Red Ward, Curly Howard. Canvasmen: Gus. Paren, John Abbins, Henry Bartlles, Sam Bennett, R. J. Claybrook, Allen Daffin, Harold Fredrickson, Chas. Hanson, Harry Grey, Wm. Grlner, S. Johnson, Pedro Machods, J. Butchers—E. Hornback, F. Murphy, J. Rhodes, F. Poston, P. Hillestead, J. Johnson, A. Gardner, B. Hilland, W. F. Shoemaker, boss blacksmith.

Horace Webb, who has recently closed the season with the Sells-Floto Shows, will be identified with the Royal & Adams Indoor Circus this winter.

GENTRY BROS.' SEASON PHENOMENALLY SUCCESSFUL.

Best in History of the Show, According to Announcement—Closes in New Orleans November 20.

The Gentry Bros. will close the greatest season, financially, they have ever had at New Orleans, November 20—and that is going some, for they have enjoyed some pretty healthy business in seasons past. The outht will be shipped to winter quarters at Bloomington, Ind.

Since the remarkable Chicago engagement which closed September 10, opposition has been the rule and not the exception, and the splendid showing made in the face of it all proves there is no rule to go by in the circus business so far as the Gentry Bros. are concerned. The first opposition out of Chicago was in Paducah, Ky., with Ringling Brothers and 101 Ranch, heavily billed; the show played to two big crowds. Then followed Fulton, Ky., and Covington, Tenn., with Campbell Brothers only a few days behind; Fulton was fair—it has never been any good—and Covington was big, day and night. This was followed by two days in Memphis, five days ahead of the Ringlings and 101 Ranch; show played to four turnaway crowds. Next Little Rock, four days behind Ringlings and Buffalo Bill coming, to two more turnaways. In Texarkana, Texas, Paris, Denison, McKinney, Ft. Worth, Waco, Austin, and San Antonio, with these shows in ahead and Buffalo Bill in behind us, business was all that could be expected, ranging from one capacity crowd and big at night to two turnaways daily. The smaller stands at 50 cents admission, with the exception of three in Arkansas were all good—in fact, the biggest day's receipts of the season was reached in Sulphur Springs, Texas.

The advance consists of Lon B. Williams, general agent, F. E. Cooper, press agent in advance; W. W. Weaver, local contractor; J. B. Austin, press agent with the show; Frank B. Harris, advertising agent; Jerry Keller, assistant; William Porter, boss bill poster car No. 1; William Haynes, in charge special brigade; and J. M. Bailey, 24-hour man.—**Wilson.**

T. J. Hayes Printing Co.
SHOW PRINTERS
Catering Especially to the Vaudeville Profession
Poster Work of All Kinds
ALL SPECIAL WORK FOR SULLIVAN-CONSIDINE CIRCUIT
Office and Plant
422 West 41st St. NEW YORK CITY

WE MAKE ALL THE ENGRAVINGS FOR THE SHOW WORLD
WE MAKE SPECIAL RATES TO THE PROFESSION
GOOD CUTS QUICK
WRITE OR CALL WITH YOUR NEXT ORDER
WESTERN ENGRAVING & COLORTYPE COMPANY
114 TO 122 FEDERAL ST. CHICAGO, ILLINOIS.

LOUIS NAMETY
TAILOR TO THE PROFESSION
CORDIALLY INVITES YOU TO INSPECT HIS DISPLAY OF THIS SEASON'S
MOST SELECT WOOLENS
AT
ROOM 617, 167 DEARBORN STREET, CHICAGO

Warning! Warning!

NOTICE!

On and after this date, all persons using my picture or likeness thereto for advertising or other purposes without first having obtained my written consent will be held amenable therefor to the full extent of the law.

(Signed) Col. W. A. Lavelle

Counsel—John A. Harries, Attorney
713-716, 172 Washington St., CHICAGO, ILL.

THE TROUBLES OF ONE CARNIVAL CO.

Peerless Aggregation the Prey of the "Suit-Case Manager" is the Claim of One Who Was "Stung."

Couched in the picturesque but highly expressive language of the follower of the carnival and white-top, the following communication which breathes sincerity in every line has been submitted to The Show World for publication in the hope that publicity may do something toward correcting the alleged abuses:

TO THE EDITOR.

En route St. Louis, Mo., Oct. 27, 1910.

Warren A. Patrick, managing editor, Show World, Chicago, Ill. Dear Sir: Realizing that you and your paper have the interests of the show people in general at heart, I am writing you as below, knowing that it will get the publicity due.

The Peerless Carnival Company, which was organized at Assumption, Ill., three weeks ago by J. Sharding, of Chicago, is no more. Owing to poor management, lack of knowledge of the show business, lack of capital and with poor towns and worse towns thrown in, the said company has gone to the bow-wows.

The company was booked to play Du Quoin, Ill., week of October 16-22. The company arrived at Du Quoin, Ill., Sunday, October 15, badly shattered, having had considerable trouble before leaving Pana, Ill.—shake-downs, etc. Race Brothers quit there and grabbed what shows and concessions they could and with what they had, formed a new company. The balance Mr. Sharding took to Du Quoin. Everything was in shipshape condition (meaning fine), due to Harry Rose's business ability as general agent, when the show arrived. The location was the best on the main street. Du Quoin is a coal mining camp of about 5,000 souls. The miners had been on a strike since April. Last Saturday they had the first pay since April, but they did not draw the full amount due them as two-thirds was held back, so, literally speaking, they drew only one-third pay. They owed that and more, too, so you can understand when I tell you that business was poor all week. The weather, to boot, didn't help any, either.

At 8 o'clock Saturday night the city clerk appeared on the grounds and demanded of Mr. Sharding the balance due for license.

Mr. Sharding went around to the four shows and the different concessions and collected what was due him and what he could borrow. Instead of squaring the license, city special officers, dray bills and salaries, he took the first train north at 8:40 and skidooed to parts unknown, leaving the show people and concessionaires victims of his cunning and open to attachment.

The men hired by the city as special officers, whom Mr. Sharding had contracted to pay, not being able to find Mr. Sharding, attached all the shows and concessions that happened to be on the streets at 9:30 p. m., and made each individual come through with what they thought his pro rata share, with compound interest for services rendered and contracted for by the wily Mr. Sharding. Some were shaken down for a five-spot, others as much as ten or more. Anyway, they had about twelve apiece coming and got through the shake with about $25, judging from what the bunch said they gave up.

It was not long after the shake that Frank Thomas, of Chicago, manager of a girl show, who had blown into the town during the day, appeared on the ground and informed the shows and concessionaires that he was going to take charge of the company and for them to load their stuff in the cars that had been placed for Mr. Sharding.

The bunch thought Mr. Thomas in good faith and the consequence was that the merry-go-round and the concessionaires loaded in the two cars.

Ten minutes before train time the city attorney and the drayman appeared at the depot and served papers on Mr. Thomas. Drayage was due for hauling both ways, which should have been paid by Mr. Sharding. Mr. Thomas told the attorney and drayman to get a draft at the local bank and farward same attached to bill-of-lading and forward to Mounds, Ill., the next stand, which was done. About forty in number, we left Du Quoin at 10:40 a. m. and arrived at Mounds four hours later. Mr. Thomas had been informed before leaving Du Quoin that two more shows were at Mounds, ready to open, with the rest of us. The said shows never materialized, so all that was there in the show line were three girl shows and a snake show. Mr. Thomas, sizing up the layout from figures, and taking the indebtedness of cars and printing bills in consideration, concluded to blow, which he did at 6:40 p. m. that evening, leaving the cars in soak and the bunch almost broke financially, but not in spirits. Not long after the train pulled out, a Mr. Miller appears and announces he was going to come through with the dough and life the cars in the morning. Monday morning comes, Mr. Miller gets cold feet, but says he wants time. We give him lots of time and then go to him in the afternoon. He is still holding off. Tuesday morning comes. Miller says if the concessionaires dig up half of the money he was going to back the merry-go-round manager. We concessionaires hustle and get ours, but Mr. Miller still holds off but promises to come through in the morning. Wednesday morning comes and after a little hustling on the part of Mr. Layman and others, the other half of the dough is gotten together and the case taken out of soak. By this time most of the bunch had blown the town and only a handful of the boys are left. The city authorities were gotten to and it was squared that the city was to get one-third of the gross receipts. Harry Rose was appointed manager and here is what set up: Girl show (one lone country girl) in top 14x14; set spindle with jewelry; jewelry pick-out, and the merry-go-round. Preparations were already in order for an advertisement in The Billboard when I left Thursday. I look for the whole business to be tied up before Saturday. This is the fourth time this season that I have happened to get it in the neck by the so-called suit-case manager.

By suit-case manager, I mean that the "manager's only asset" is his personal suit-case, and I am sorry to say there are many such. These managers send men out to promote towns, bills are contracted by the agent, but who is liable for these bills? Who are the fall guys? How about it, Mr. Showman and Concessionalre?

All that you have to do today is to send in a five or ten dollar ad to The Billboard and you are a manager. Wake up, boys! The trouble is and has been that there has never been a paper fearless enough to publish the truth about the grafting managers, for if they did, maybe they would not get that five or ten spot, which lures the victims.

Wishing you every success,, I remain,
Yours for square showmanship,
WM. R. JOHNSON.
Care Pontiac Hotel, St. Louis, Mo.

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IOWA NATIVE DAUGHTER PLAYING IN "THE LOTTERY MAN."

Webster City, Iowa, Nov. 2.—Miss Lenore Halstead, who is playing the leading feminine role in "The Lottery Man," which is playing Iowa dates this week, is a native of this state. She was born in Des Moines. Miss Halsted has for some years been playing good parts in some big Broadway productions, notably "The Call of the North," "The Road to Yesterday" and "The Right of Way." Her success is pleasing to her many Iowa friends, who always flock to see her when she comes west.

UNDER THE WHITE-TOPS

Where Your Circus and Carnival Friends are to Be Found in the Near Future

Barnum & Bailey—Clarksdale, Miss., Nov. 5. (Season ends.)
Buffalo Bill-Pawnee Bill Combined Shows—Austin, Texas, Nov. 7; Temple, 8; Waco, 9; Corsicana, 10; Dallas, 11; Ft. Worth, 12.
Campbell Bros.—Franklinton, La., Nov. 5; Slidell, 6; Covington, 7.
Dcnels Indoor Circus—Brlstol, Va., Nov. 7-9.
Fisk, Dode Show—Paducah, Texas, Nov. 5.
Forepaugh-Sells Bros.—Pine Bluff, Ark., Nov. 7; Dermott, 8; Monroe, La., 9; Eldorado, Ark., 10; Opelousas, La., 11; Lake Charles, 12; Lafayette, 13.
Gentry Bros.—Houston, Texas, Nov. 7; Beaumont, 8; Orange, 9.
Miller Bros. & Arlington 101 Ranch—Savannah, Ga., Nov. 7; Cordele, 8; Americus, 9; Columbus, 10; Union Springs, Ala., 11; Montgomery ,12; Pensacola, Fla., 14; Mobile, Ala., 15; Waynesboro, Miss., 16; Meridian, 17; Macon, 18; West Point, 19.
Gollmar Bros.—Popular Bluff, Mo., Nov. 7; Sikeston, 8 (Season ends).
Ringling Bros.—Tuscaloosa, Ala., Nov. 7; Tupelo, Miss., 8; West Point, 9 (Season ends).
Robinson's, John, 10 Big Shows—Columbus, Miss., Nov. 7; Macon, 8; Aberdeen, 9; Bonnville, 10 (Season ends).
Sparks Show—Adrian, Ga., Nov. 6-7.

CARNIVAL ROUTES

Barkoot Amusement Co.—K. G. Barkoot, mgr., Ensley, Ala., Nov. 6-12.
Barkoot Amusement Co. No. 2—J. C. Simpson, mgr., West Point, Ga., Nov. 6-12.
Cosmopolitan Shows No. 1—J. A. Anderson, mgr., Talladega, Ala., Nov. 7-12.
Cosmopolitan Shows No. 2—H. Snyder, mgr., Lafayette, Ala., Nov. 7-12.
Gibson Amusement Enterprises No. 2—J. H. Gibson, mgr., Macon, Ga., Nov. 10-20.
Jones, Johnny J., Exposition Shows—Meridian, Miss., Nov. 5-12.
Juvenals Stadium Shows—Leslie, Ark., Nov. 7-12.
Kline, Herbert A., Shows—San Antonio, Texas, Nov. 6-19.
Parker Great Shows—Con. T. Kennedy, mgr., Waco, Texas, Nov. 5-20.
Patterson Great Shows—Jas. Patterson, mgr., Shreveport, La., Nov. 5-12.
Sistrunk Co.—Walterboro, S. C., Nov. 7-12.
Smith Greater Shows—Spartanburg, S. C., Nov. 7-12.
Westcott's United Shows—Florence, Ala., Nov. 7-12.

DRAMATIC DOINGS.

E. E. Garrettson is in town, having closed his season in advance of John D. Chunn's "Uncle Tom's Cabin." The show was out twenty-six weeks and ended the season October 22, at Colterville, Ill. Garrettson will go in advance of Robt. Harris' "Two Americans" this winter.

"The Live Wire" has closed and the same company which presented that play is now offering "The Montana Limited." The new show opened October 23.

C. H. McKinney is managing "The Montana Limited." He received a letter from a young man in Columbus, Ohio, recently who sought a stage career. The letter read: "I have seen your show twice and I would like to join it. I am eighteen years old and I have a cousin eighteen years old and she would like to join, too. If you want us to join let me know as soon as possible. I have seen a good many shows but I like yours the best. My cousin says she will join if you write and tell us to come ahead."

CIRCUS NOTES.

R. M. Harvey, general agent of the Hagenbeck-Wallace show, was in Chicago on Thursday of last week, leaving that night for his home in Perry, Iowa.

John Ringling and Charles Wilson left Chicago Thursday night of last week for the south where they will visit both the Barnum & Bailey and the Ringling shows.

B. E. Wallace recently purchased ten polar bears to be delivered at Peru, Ind., November 5, and they will be trained during the winter.

Frank O'Donnell is in Chicago after a season with the Hagenbeck-Wallace show; he has been re-engaged as general press representative.

C. D. McIntire, general contracting agent of the Gollmar show, arrived in Chicago last week having completed his season's work.

Flora Bedini arrived in Chicago last week after a season with Sells-Floto shows.

George Atkinson, press agent back with Hagenbeck-Wallace, is back in Chicago and passed the W. V. M. A. office without stopping. Possibly he will not enter vaudeville this winter.

Jack Sutton came in from the Hagenbeck-Wallace show last week and had one week open before opening on the U. B. O. time at Detroit, which Claude Humphrey filled for him in Michigan.

Herbert C. Duce, western representative for the Messrs. Shubert, went to St. Louis Monday night to join J. J. Shubert and be present at the opening of the new Sam S. Shubert theater.

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WHEN WAS THAT FILM RELEASED?

Licensed Films.

BIOGRAPH.

Date.	Title.	Kind.	Feet.
Mon., Oct. 24	Message of the Violin	Drama	997
Thur., Oct. 27	Passing of a Grouch	Comedy	537
Thur., Oct. 27	The Proposal	Comedy	466
Mon., Oct. 31	Two Little Waifs	Drama	997
Thur., Nov. 3	Waiter No. 5	Drama	997
Mon., Nov. 7	The Fugitive	Drama	996
Thur., Nov. 10	Simple Charity	Drama	993

LUBIN.

Mon., Oct 17	Hearts and Politics	Drama	990
Thur., Oct. 20	Hawkins' Hat		500
Thur., Oct. 20	Archie's Archery	Comedy	450
Mon., Oct. 24	Romance in the Rockies	Drama	990
Thur., Oct. 27	False Love and True	Drama	600
Thur., Oct. 27	Edith's Avoirdupois	Comedy	375
Mon., Oct. 31	Brothers	Drama	950
Thur., Nov. 3	Mike the Housemaid		990

PATHE.

Mon., Oct. 17	Jinks Wants to Be an Acrobat	Comedy	397
Wed., Oct. 19	Outwitted	Drama	783
Wed., Oct. 19	Around Pekin	Scenic	213
Fri., Oct. 21	His Life for His Queen	Drama	918
Sat., Oct. 22	Mystery of Lonely Gulch	Drama	950
Mon., Oct. 24	Another's Ghost	Drama	748
Mon., Oct. 24	Hagenbeck's Menagerie	Edu.	203
Wed., Oct. 26	Motor Fiend	Comedy	610
Wed., Oct. 26	Bruges, Belgium	Scenic	370
Fri., Oct. 28	Max in the Alps	Comedy	610
Fri., Oct. 28	Buffalo Fight	Topical	358
Sat., Oct. 29	The Indian and the Maid	Drama	995
Mon., Oct. 31	Max Has Trouble With His Eyes	Comedy	394
Mon., Oct. 31	New Style Inkwell	Comedy	272
Mon., Oct. 31	Darjiling	Scenic	331
Wed., Nov. 2	Cowboy Justice	Drama	750
Wed., Nov. 2	The Facori Family		243
Fri., Nov. 4	Woman of Samaria	Drama	902
Sat., Nov. 5	Abraham Lincoln's Clemency	Drama	1030

EDISON.

Tues., Oct. 11	The Song that Reached His Heart	Drama	1000
Fri., Oct. 14	The Chuncho Indians	Educational	250
Fri., Oct. 14	The Stolen Father	Drama	750
Tues., Oct. 18	The House of the Seven Gables	Drama	995
Fri., Oct. 21	A Wedding Trip Through Canada to Hongkong	Drama	1000
Tues., Oct. 25	His Breach of Discipline	Drama	1000
Fri., Oct. 28	The Swiss Guide	Drama	990
Tues., Nov. 1	The Key of Life	Drama	
Fri., Nov. 4	Riders of the Plains	Drama	
Fri., Nov. 4	Boy Scouts of America	Scenic	
Tues., Nov. 8	The Little Station Agent	Drama	

VITAGRAPH.

Tues., Oct. 11	Actor's Fund Field Day	Comedy	
Fri., Oct. 14	On the Doorsteps	Comedy	
Sat., Oct. 15	The Legacy	Drama	
Tues., Oct. 18	Auld Robin Gray	Drama	991
Fri., Oct. 21	Davy Jones' Domestic Troubles	Comedy	1000
Sat., Oct. 22	Clothes Make the Man	Comedy	665
Tues., Oct. 25	Jean Goes Foraging	Drama	1000
Fri., Oct. 28	Captain Barnacle's Chaperone	Comedy	994
Sat., Oct. 29	The Telephone	Drama	665
Sat., Oct. 29	A Day on the French Battleship, "Justice"	Scenic	335
Tues., Nov. 1	A Double Elopement	Drama	999
Fri., Nov. 4	The Children's Revolt	Drama	992
Sat., Nov. 5	On the Mountains of Kentucky	Drama	978

ESSANAY.

Wed., Sept. 28	Curing a Masher	Comedy	660
Sat., Oct. 1	Patricia of the Plains	Drama	1000
Wed., Oct. 5	All On Account of a Lie	Comedy	1000
Sat., Oct. 8	The Bearded Bandit	Drama	1000
Wed., Oct. 12	Hank and Lank—They Get Wise to a New Scheme	Comedy	302
Wed., Oct. 12	Pap's First Outing	Comedy	698
Sat., Oct. 15	The Cowboy's Mother-in-Law	Drama	1000
Wed., Oct. 19	Hank and Lank (Uninvited Guests)	Comedy	372
Wed., Oct. 19	Hiring a Gem	Comedy	621
Sat., Oct. 22	Pals of the Range	Drama	1000
Wed., Oct. 26	The Bouquet	Comedy	678
Wed., Oct. 26	Hank and Lank; They Take a Rest	Comedy	298
Sat., Oct. 29	The Silent Message	Drama	1000

GAUMONT. (George Kline.)

Tues., Oct. 11	The Lovers' Mill	Comedy	292
Tues., Oct. 11	The Three Friends	Drama	654
Sat., Oct. 15	The Romance of a Necklace	Drama	995
Tues., Oct. 18	Grandmother's Plot	Drama	835
Tues., Oct. 18	Phantom Ride from Aix la Bains	Scenic	165
Sat., Oct. 22	The Cheat	Drama	958
Tues., Oct. 25	The First Gray Hair	Drama	654
Tues., Oct. 25	The Amazon	Comedy	348
Sat., Oct. 29	The Life of Moliere	Drama	965
Tues., Nov. 1	Both Were Stung	Comedy	698
Tues., Nov. 1	Picturesque Majorca	Scenic	269
Sat., Nov. 5	The Fishing Smack	Drama	961
Tues., Nov. 8	Pharoah; or, Israel in Egypt	Drama	1050

SELIG.

Mon., Oct. 24	The Ghost of the Oven	Comedy	585
Mon., Oct. 24	O, You Skeleton	Comedy	365
Thur., Oct. 27	Blasted Hopes	Drama	1000
Mon., Oct. 31	Settled Out of Court	Drama	1000
Thur., Nov. 3	The Early Settlers	Drama	
Mon., Nov. 7	The Lady Barbers	Comedy	
Mon., Nov. 7	The Bachelor	Comedy	
Thur., Nov. 10	The Vampire	Drama	1000

URBAN-ECLIPSE.

Wed., Oct. 5	City of a Hundred Mosques, Broussa, Asia Minor	Scenic	296
Wed., Oct. 12	Foiled by a Cigarette	Drama	991
Wed., Oct. 19	In the Shadow of the Night	Drama	502
Wed., Oct. 19	Tunny Fishing off Palermo, Italy	Indus.	500
Wed., Oct. 26	The Signet Ring	Drama	868
Wed., Oct. 26	In the Spreewald	Scenic	132
Wed., Nov. 2	Tragical Concealment	Drama	640
Wed., Nov. 2	Crossing the Andes	Scenic	350

KALEM.

Fri., Sept. 23	The Conspiracy of Pontiac	Drama	975
Wed., Sept. 28	The Heart of Edna Leslie	Drama	965
Fri., Sept. 30	Spotted Snake's Schooling	Drama	885
Wed., Oct. 5	The Engineer's Sweetheart	Drama	1000
Fri., Oct. 7	Big Elks' Turndown	Drama.	930
Wed., Oct. 12	45 Minutes from Broadway	Comedy	892
Fri., Oct. 14	Winona	Drama	990
Wed., Oct. 19	The Tyranny of the Dark	Drama	990
Fri., Oct. 21	The Education of Elizabeth	Comedy	1000
Wed., Oct. 26	The Strongest Tie	Drama	985
Wed., Oct. 26	Indian Pete's Gratitude	Drama	975
Wed., Nov. 2	The Rough Rider's Romance	Drama	900
Fri., Nov. 4	Silver Cloud's Sacrifice	Drama	967

MELIES.

Thur., Oct. 13	Out for Mischief	Comedy	950
Thurs., Oct. 20	Uncle Jim	Drama	950
Thur., Oct. 27	Under the Stars and Bars	Drama	970
Thur., Nov. 3	Birthday Cigars	Comedy	
Thur., Nov. 3	Generous Customers	Comedy	

Independent Films

AMERICAN

Mon. Nov. 14	Romantic Redskins	Drama	
Thur., Nov. 17	The Lure of the City	Drama	

IMP.

Date.	Title.	Kind.	Feet.
Thur., Oct. 20	The Fur Coat	Comedy	995
Mon., Oct. 24	The Count of Montebello	Comedy	1000
Thur., Oct. 27	Mendelssohn's Spring Song		500
Thur., Oct. 27	The Hobbie Skirt	Comedy	500
Mon., Oct. 31	The Idol's Eye	Drama	990
Thur., Nov. 3	Willie	Drama	995
Mon., Nov. 7	Keeping His Word	Drama	990
Thur., Nov. 10	The Model's Redemption	Drama	995

GREAT NORTHERN.

Sat., Oct. 15	Willie Visits a Moving Picture Show	Comedy	
Sat., Oct. 22	The Artist's Luck	Drama	
Sat., Oct. 29	Who Is She?	Drama	
Sat., Nov. 5	The Jewell Case	Drama	
Sat., Nov. 5	A Fatal Picnic	Comedy	

N. Y. M. P. Itala.

Sat., Oct. 22	Foolshead Between Two Fires		500
Sat., Oct. 22	The False Coin		500
Thur., Oct. 27	Ruin		956
Sat., Oct. 29	An Excursion on the Lake of Garda		252
Sat., Oct. 29	Foolshead Volunteer of the Red Cross		563
Thur., Nov. 3	The Fault of the Grandmother		
Sat., Nov. 5	The Suffering of Insomnia	Comedy	
Sat., Nov. 5	Where Have I Put My Fountain Pen	Comedy	

N. Y. M. P. AMBROSIO.

Wed., Oct. 12	Tweedledum, or His First Bicycle	Comedy	
Wed., Oct. 19	Tweedledum's Sleeping Sickness		384
Wed., Oct. 19	Excursion of the Chain of Mont Blanc		532
Wed., Oct. 26	Tweedledum Wants to be a Jockey		503
Wed., Oct. 26	Launching of the First Italian Dreadnaught		462
Wed., Nov. 2	The Slave of Carthage	Drama	

NEW YORK MOTION PICTURE.

Tues., Oct. 18	The Lure of Gold		982
Fri., Oct. 21	The Wrong Trail		1000
Tues., Oct. 25	The Girl Cowboy		950
Fri., Oct. 28	A Red Girl's Friendship		1000
Tues., Nov. 1	The Fatal Gold	Drama	
Fri., Nov. 4	Red Wing and the White Girl	Drama	

POWERS.

Tues., Oct. 18	Sleepy Jones	Comedy	
Tues., Oct. 18	The Devil	Comedy	
Sat., Oct. 22	Hearts of Gold	Drama	993
Tues., Oct. 25	The Plot That Failed		
Tues., Oct. 25	The Lord and the Lady		
Sat., Oct. 29	Adventure of a Millionaire	Drama	
Tues., Nov. 1	The Sheriff and Miss Jones	Comedy	
Tues., Nov. 1	Mental Science	Comedy	

LUX.

Thur., Oct. 20	Gibson and Those Boys	Comedy	347
Thur., Oct. 27	Bewitched	Comedy	270
Thur., Oct. 27	Required Strength and Got It	Comedy	255
Thur., Oct. 27	Where You Go I Go	Comedy	367
Thur., Nov. 3	Fatty Buys a Bath	Comedy	279
Thur., Nov. 3	Her Diary	Drama	670

ECLAIR.

Fri., Oct. 21	The Last of the Savelli (Cines)	Drama	800
Fri., Oct. 28	Tontolini is In Love (Cines)	Comedy	480
Fri., Oct. 28	The Pretty Dairy Maid (Cines)	Drama	480
Mon., Oct. 31	The Manufacturing of Cheese at Roquefort	Ind.	330
Mon., Oct. 31	Little Mother	Drama	635
Fri., Nov. 4	A Wooden Sword (Cinès)	Drama	800
Mon., Nov. 7	The Resurrection of Lazarus	Scenic	645
Mon., Nov. 7	Religious Fetes at Tibet	Scenic	330

NESTOR FILM COMPANY.

Wed., Oct. 12	Silver Plume Mine	Drama	970
Wed., Oct. 19	The Boys of Topsy Turvy Ranch	Comedy	960
Wed., Oct. 26	Rev. John Wright of Missouri	Drama	970
Wed., Nov. 2	The Girl From the West	Drama	

THANHOUSER COMPANY.

Tues., Oct. 11	Pocahontas.	Drama	1000
Fri., Oct. 14	Delightful Dolly		1000
Tues., Oct. 18	Oh, What a Knight!	Comedy	1000
Fri., Oct. 21	Their Child	Drama	1000
Tues., Oct. 25	Young Lord Stanley	Drama	1000
Fri., Oct. 28	The Fairies' Hallowe'en	Comedy	1000
Tues., Nov. 1	Mistress and Maid		1000
Fri., Nov. 4	The American and the Queen	Drama	1000

DEFENDER FILM CO.

Thurs., Sept. 29	A Schoolmarm's Ride for Life	Drama	
Thurs. Oct. 6	Wild Bill's Defeat	Drama	
Thur., Oct. 13	The Tale the Camera Told	Comedy	
Thur., Oct. 20	The Heart of a Cowboy	Drama	
Thur., Oct. 27	A Clause In the Will	Drama	
Thur., Nov. 3	Cohen's Generosity	Comedy	

ATLAS FILM CO.

Wed., Oct. 19	Imperfect Perfectos	Comedy	
Sun., Oct. 23	A Touching Mystery	Drama	
Wed., Nov. 2	Turning of the Worm	Drama	
Wed., Nov. 2	That Doggone Dog	Comedy	
Wed., Nov. 9	The King of Beggars	Drama	

YANKEE FILM CO.

Mon., Oct. 17	The Copper and the Crook	Drama	
Mon., Oct. 24	Solving the Bond Theft	Drama	990
Mon., Oct. 31	Italian Sherlock Holmes	Drama	
Mon., Nov. 7	Spirit of the West	Drama	

CHAMPION.

Wed., Oct. 19	Stolen by Indians	Drama	950
Wed., Oct. 26	Doings at the Ranch	Drama	950
Wed., Nov. 2	Caught by Cowboys	Drama	950
Wed., Nov. 9	The Ranchman and the Miser	Drama	950

CAPITOL.

Sat., Oct. 22	The Locket	Drama	

RELIANCE.

Sat., Nov. 5	Where Sea and Shore Doth Meet	Drama	
Sat., Nov. 12	Under a Changing Sky	Drama	

SOLAX COMPANY.

Fri., Oct. 28	Sergeant's Daughter	Drama	
Fri., Nov. 4	A Fateful Gift	Drama	

COLUMBIA

Sat., Oct. 29	In the Web	Drama	

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WARREN A. PATRICK, GENERAL DIRECTOR

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